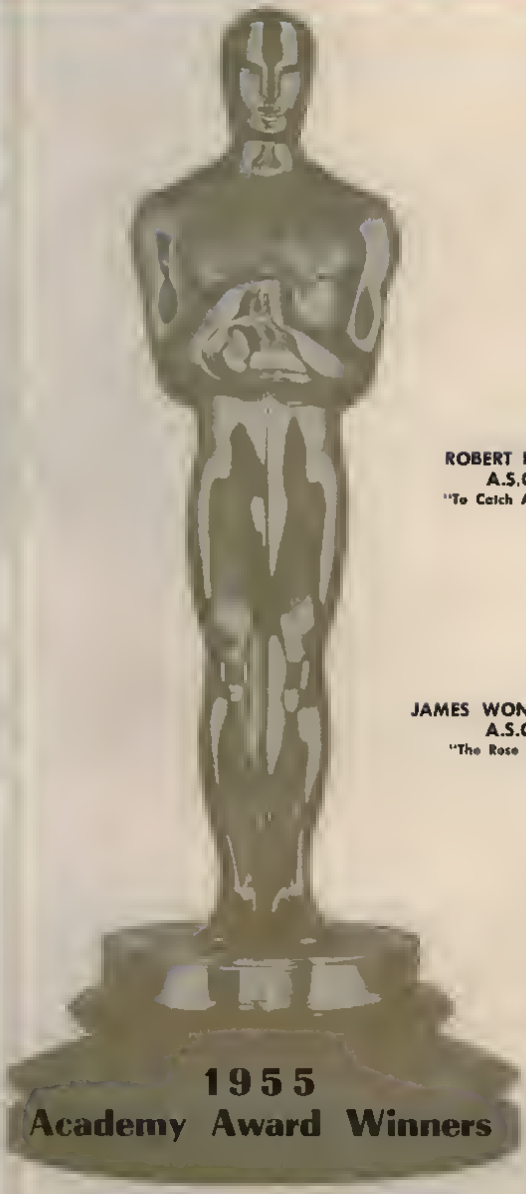
AMERICAN

# Cinematographer



1955
Academy Award Winners

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A.S.C.
"To Catch A Thief"

JAMES WONG HOWE
A.S.C.
"The Rose Tattoo"

25c
FOREIGN 35c

**Manufacturer's Twenty Member Motion Picture Unit** sets up to shoo No throp F-89D o wep [illegible] equ n No thop Training Department Fi

# INDUSTRY'S USE OF 16MM CAMERAS BROADENS

## Northrop Aircraft Demonstrates Expanded Industrial Use of Mitchell Cameras

Over 100 000 feet of film were shot last year by two 16mm Mitchell cameras operated by a full scale motion picture unit at Northrop Aircraft. Operating daily throughout the year, these 16mm cameras provide impressive evidence of the rising role of professional motion picture equipment in American Industry today

Northrop, a leader in airframe and missile manufacture, makes diversified use of their Mitchell cameras Motion pictures range from employee activities to engineering test films—where re-shooting is impossible and where steady, accurately framed film of superior quality is consistently delivered by Mitchell cameras

No other single camera is today used by American Industry for such a broad range of filming requirements as is the Mitchell camera Easy operating Mitchell cameras help create sales meet delivery schedules, and systematize and accelerate research and development. For details about Mitchell equipment that will meet your specific needs, write today on your letterhead

**Alaska Bound** test pilot Bob Love and Columnist Marvin Mill being filmed by Mitchell camera for Northrop Public Relation Department

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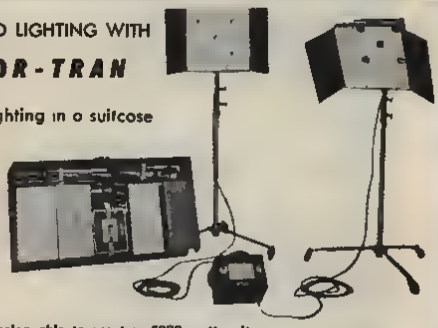

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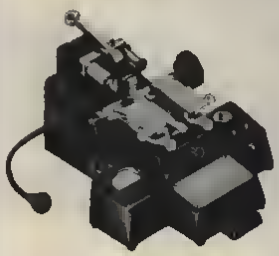

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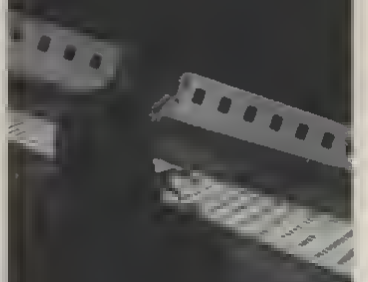

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AMERICAN

# Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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MARION HUTCHINS, *Editorial Assistant* EMERY HUSE, *Technical Editor*
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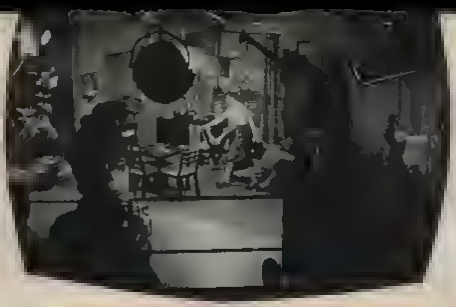

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1. I Love Lucy . . . . . 44.8
2. Honeymooners . . . . 34.2
3. December Bride . . . 32.7
4. Our Miss Brooks . . . 29.3
5. Burns & Allen . . . . . 28.5
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7. Make Room For Daddy . . . . . 21.9
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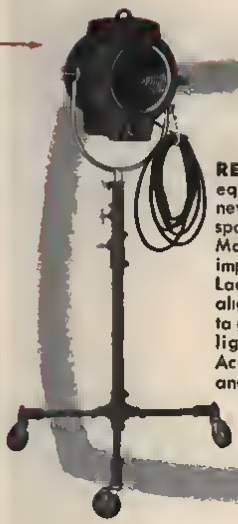

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# HOLLYWOOD BULLETIN BOARD

*News briefs about the A.S.C. its members, and important industry personalities*

THE A.S.C.'s ACTIVE MEMBERS gathered at the Society's clubhouse last month for dinner and a reading of the President's Annual Report. Pictured here are some of the cinematographers about to start on the salad course. In front row, from left to right, are Paul Vogel, Arthur Edeson, Sol Polito, Harry Stradling and Robert Pittack.

FOLLOWING the reading of President's Annual Report of the Society's progress by President Arthur Miller, Treasurer Walter Strenge gave financial report for year 1955-56.

AN A.S.C. VISITOR last month was member Ted Pahle (left) who has been active in film production in Spain for past several years. Welcoming him to A.S.C. clubhouse is Society President Arthur Miller.

CHARLES ROSHER, A.S.C. (right) was also a Hollywood visitor last month. Here he is showing Hal Mohr, A.S.C., color transparencies of views on his beautiful estate in Jamaica.

**ROBERT SURTEES, A.S.C.,** who did such a magnificient job of lensing "Oklahoma!" in wide-screen Todd AO, is shooting another wide-screen "first"—"Raintree Country," in M-G-M's new 65mm process. Production involves a special camera utilizing 65mm color negative, which has been in process of development for past two years.

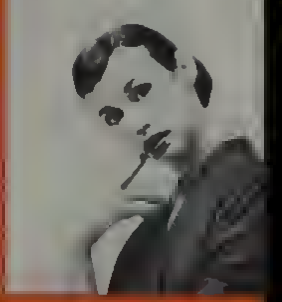
• • •

**MILTON KRASNER, A.S.C.,** was shooting the only picture in work at 20th Century-Fox as March ended one of the busiest periods the lot has ever seen. Lull is temporary however. Scheduled to go before the Fox cameras this month are: "The Last Wagon," "One in a Million," "The Day the Century Ended," and "The Best Things In Life Are Free." Start of these productions will

*(Continued on Page 198)*

# All art is but imitation of nature...

*SENECA*



Picasso's Head of a Woman courtesy Albert E. Lewin

. . .and yet you, as the film artist, may depart from realism in order to achieve an effect— you may, in fact, improve upon nature.

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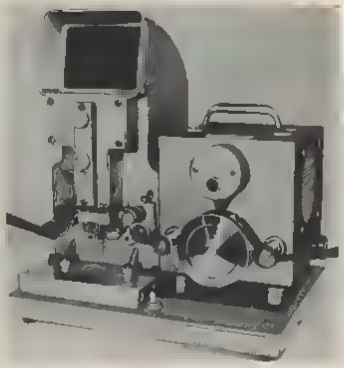

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| In combination with Sound Reader & Base | $362.45 |
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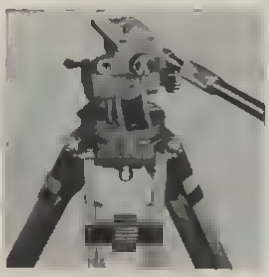

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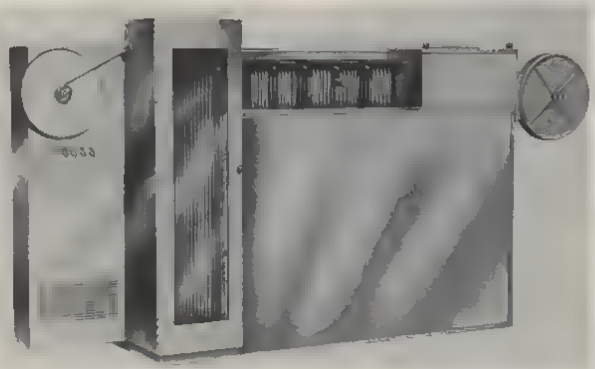

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## BULLETIN BOARD

*(Continued from Page 194)*

end temporary vacations for Leon Shamroy, A.S.C., Joe MacDonald, A.S.C., and Leo Tover, A.S.C.

• • •

**ERNEST LASZLO, A.S.C.**, undertook his first assignment with a VistaVision camera when he started shooting "The Loves of Omar Khayyam" in Technicolor at Paramount Studios last month.

• • •

**CUBA** is locale of latest assignment for Lee Garmes, A.S.C., who is in that latin country directing the photography of "The Sharkfighters" in CinemaScope and Color for Samuel Goldwyn, Jr.

**THE REACTIVATED RKO** studios in Hollywood saw three major productions before the cameras at the close of March, with an A.S.C. man behind each camera. Joseph Biroc was shooting "Tension At Table Rock" in color, William Mellor was filming "Back From Eternity," and William Snyder was photographing "Beyond a Reasonable Doubt."

### AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes nonresident cinematographers and cinematographers in foreign lands. Membership is by invitation only

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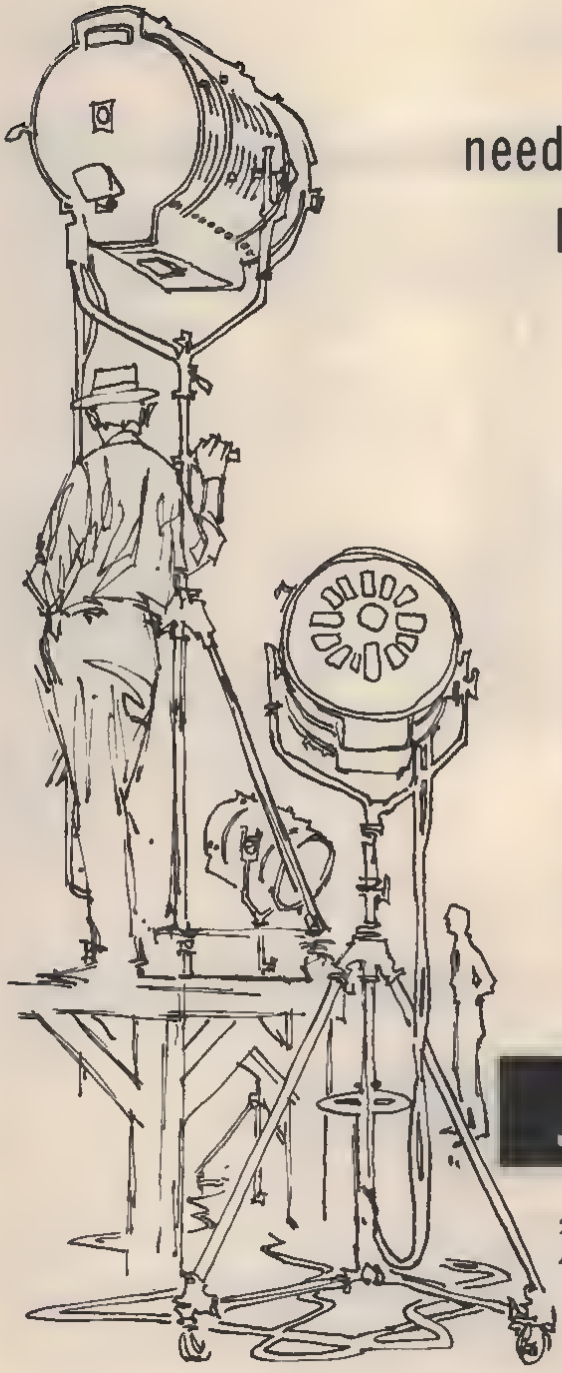

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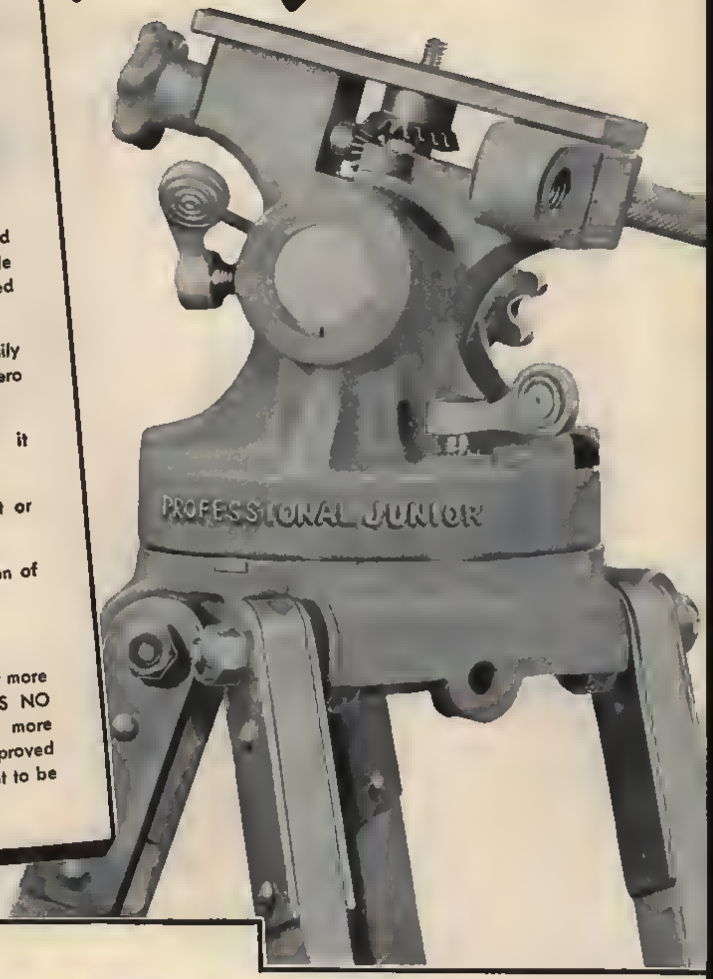

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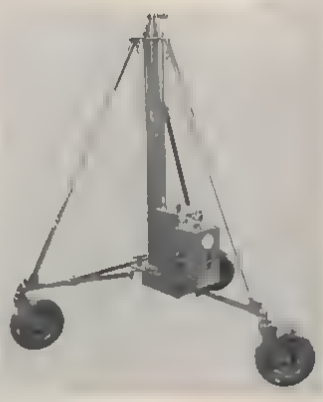


### M-R Lamp Stand

"Molevator" is tradename of new mobile lamp stand with motor-driven jack screw announced by Mole-Richardson Company, 937 No Sycamore Ave., Hollywood 38, Calif.

Designed especially for use with types 90, 170, and 450 Molarcs and the type 416 Tener it includes such features as 120 volt AC motor for driving main support column; up and down pushbutton controls, ability to fold flat for easy transportation; ball-bearing swivel casters 10"x2¾" fitted with zero-pressure rubber tires, and power junction box. Stand height is 5 ft. 1"; maximum extension is 11 ft. 1-inch. Net weight is 188 pounds.

### Cine Camera Price Cut

Bell & Howell Company, Chicago, Ill., announces that price of its 8mm Wilshire cine camera has been reduced from $49.95 to $39.95.

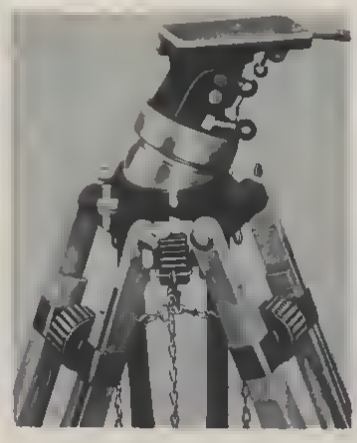
Camera features well-known Bell & Howell "Sundial" for setting exposure by dialing one of four common outdoor light conditions, and a large "picture-window" viewfinder. The camera's 19mm f/2.5 Comat universal-focus lens covers 56% more picture area than the conventional half-inch lenses for 8mm cameras. A 2½-time telephoto attachment is available as accessory equipment. The Wilshire uses 8mm roll film and requires no threading.

### Remote Control Zoomar

Zoomar, Glen Cove, Long Island, N. Y., announces a new lens with a zoom range of 6 to-1, 20mm to 120mm focal length. Speed of lens is rated at f/3.9, said to be constant over the entire zoom range. Equipped with standard "C" mount, new Zoomar unit weights approximately 1½ pounds.

The basic unit has two flexible shafts attached which can be connected to remote manual or electric controls. Available accessories with miniature D.C. motors.

Basic price of lens without power control unit is $700.00.



### Arri 16 Tripod

Kling Photo Corp., 257 Fourth Avenue, New York 10, N. Y., announces the new Arri 16 Tripod which features a hemispherical ball head, permitting user to level camera without adjusting tripod legs. Pan-tilt movements are individually controlled; calibrated leg scales facilitate quick and accurate setting of legs to uniform extension; adjustable anti-slip chains restrict leg spread; a single lock collar automatically secures legs with equal pressure on both shanks; and a patented universal tripod screw accommodates both American and foreign camera sockets.

Working height ranges from 15 to 65 inches. List price is $175.00.

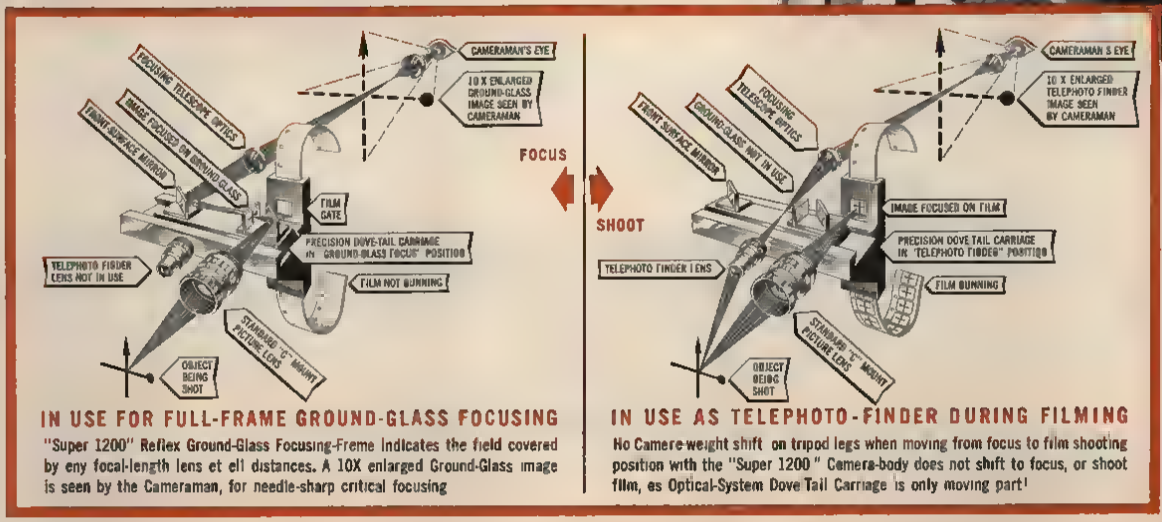
*(Continued on Page 208)*

# Auricon

## "SUPER 1200" CAMERA

### with Full-Frame Reflex Ground-Glass FOCUSING OPTICAL SYSTEM

The unique and versatile features built into the 16mm Auricon "SUPER 1200" Sound-On-Film Recording Camera have prompted Producers and Cameramen to name the Super 1200..."Finest 16mm Sound Camera ever built!" This Camera is "Self-Blimped" for whisper-quiet Studio work, has 33 minutes of continuous film capacity, Variable Shutter or Kinescope "TV-T" Recording Shutter, plus the combined "Rifle-Scope" Telephoto Finder and Reflex-Focusing Optical Systems illustrated below. Its only equal is another Auricon "Super 1200"...




**IN USE FOR FULL-FRAME GROUND-GLASS FOCUSING**

"Super 1200" Reflex Ground-Glass Focusing-Freme indicates the field covered by eny focal-length lens et ell distances. A 10X enlarged Ground-Glass image is seen by the Cameraman, for needle-sharp critical focusing

**IN USE AS TELEPHOTO-FINDER DURING FILMING**

No Camere-weight shift on tripod legs when moving from focus to film shooting position with the "Super 1200" Camera-body does not shift to focus, or shoot film, as Optical-System Dove-Tail Carriage is only moving part!

## THE CAMERA OF TOMORROW, HERE TODAY! ITS ONLY EQUAL IS ANOTHER AURICON "SUPER 1200"

Distributed by GrayBar

Auricon Hollywood

**GUARANTEE**

All Auricon Equipment is sold with a 30 day money back guarantee.

You must be satisfied!

### Model "CM-74B" Features Include...

- "Rock-steady" picture and High Fidelity Optical Sound Track recorded on same film at same time, with "whisper-quiet" Camera & Sound Mechanism synchronously driven by precision-machined Nylon geers
- "Super 1200" is Self Blimped for completely quiet Studio use
- Built-in Electric Camera Heater with automatic Thermostat-Control, provides reliable cold weather Cemere operation
- Geared Footage & Freme Counter with built-in neon-glow indirect light
- Two independent Finder systems (in eddition to Reflex Ground-Glass Focusing through the Camera lens), a brilliant upright-imege Studio Finder, plus the "Rifle-Scope" precision metched Telephoto-Finder
- 600 and 1200 ft film Megezines eveileble Up to 33 minutes continuous filming
- Ouring picture exposure, your film runs through the Auricon "Super 1200" Film-Gate with the light-sensitive film emulsion accurately positioned on jewel-hard Sapphire Surfaces, an exclusive Berndt-Bach feeture (U.S. Patent No 2,506,765) This polished Sapphire Film-Gete is guaranteed frictionless end weer-proof for m-focus and scratch-free pictures, regardless of how much film you run through the camera!
- Priced from $4,652 15 complete for sound-on-film, $3,755 65 without sound, choice of "C" Mount lenses end Cerrying Ceses extra
- Sold with a 30 day money-back Guarantee and One Year Service Guerantee, you must be satisfied. Write todey for your free Auricon Cetalog

# Auricon

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## BERNDT-BACH, INC.

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Auricon Hollywood

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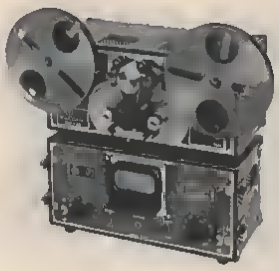
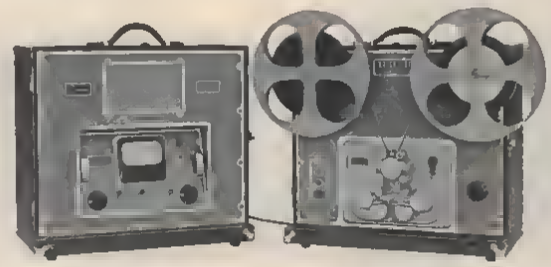
**in the complete Magnasync line**

*from*
**$895.00**
*to* **$1,796.00**



*model*
X-400-E-1 (16mm)

*every recorder is a complete sound system!*

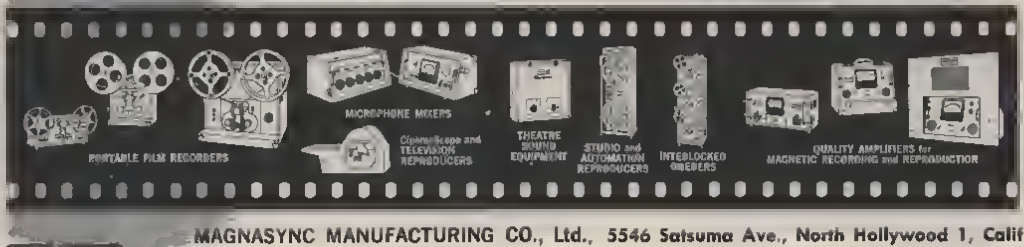


*models*
602-E-5 (16mm)
702 A 5 (17½mm)
135 A-5 (35mm)

**16mm, 17½mm, 35mm — SINGLE CHANNEL — STEREOPHONIC — PORTABLE — STUDIO RACK MOUNT — SYNCHRONOUS or SELSYN MOTORS**

*Write for your catalog today!—Specifications unconditionally guaranteed!*

**INTERNATIONAL LEADERS IN THE DESIGN AND MANUFACTURE OF QUALITY MAGNETIC FILM RECORDING DEVICES**




**MAGNASYNC MANUFACTURING CO., Ltd., 5546 Satsuma Ave., North Hollywood 1, Calif.**

MAGNASYNC
Magnaphonic SOUND SYSTEM

## DEALERS

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CHICAGO—Zenith Cinema Service Inc 3252 Foster Ave., Chicago 25, Ill IRving 8 2104

SAN FRANCISCO—Brooks Camera Co 45 Kearney St., San Francisco, Calif EXbrook 2-7348

CANADA—Alex L. Clark, Ltd., 3745 Bloor St., Toronto 18, Ontario BEImont 1 3303.

# BROOKS CAMERAS

The House of Famous Brand Names

*Prices subject to change without notice*

## NEW ARRIFLEX 16

The only 16mm camera providing through-the-lens focusing and viewing during exposure, electric motor drive. Matte box, cables . . . . . $1720.00

16mm Xenon f/1.9 lens . . . . . $170.00

25mm Xenon f/1.5 lens . . . . . $170.00

75mm Xenon f/2 lens . . . . . $200.00

Zoomar lens 1" to 3" f/2.8 for Arriflex . . . $570.00

## COLORTRAN JUNIOR KIT

Here in one handy package you have the equivalent illumination of 3000 watts of current from a 15 ampere fuse! Compact kit fits any car, contains everything you'll need for perfect lighting . . . a studio in a suitcase! Includes 2 Goverlite heads with 6 foot aluminum stands. All units have barn doors and diffusion slots for light control . . . . . $100.00

SENIOR KIT—produces equivalent of 6000 watts illumination from a 30 ampere fuse . . . . . $200.00

SPOT KIT—Contains 3 spotlights with a Broader Junior, plus 4 stands. Snoots and diffusion for spots . . . . . $313.25

## PRECISION SOUND READERS

Made by Precision Laboratories — your guarantee of the finest in sound editing instruments. Simple threading . . . polished stabilizer drum with needle bearings, with a surface which cannot damage film. Film rollers machined to conform with SMPTE standards, and equipped with silicone bearings . . . precision ground shafts . . . dimensions 8" x 8" x 7½".

Amplifier, 117 volts — 60 cycle — AC. Power output — 4 watts. Heavy duty Alnico V speaker . . . safety fused . . . prefocused socket . . . pilot light . . . 6 ft. heavy duty cord.

Optical Model 600 — 16mm and 35mm . . . $100.00

Magnetic Model 700 — 16mm, 17.5mm, 35mm and ⅜ inch . . . . . $100.00

Optical-Magnetic Model 600 — 16mm, 35mm and ⅜ inch . . . . . $200.50

***West's Largest Selection***

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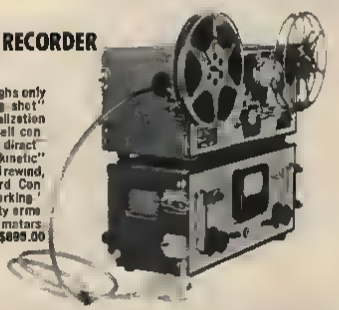
## MAGNASYNC X-400 RECORDER



A complete sound system that weighs only 27 lbs! Features high gain "long shot" microphone channel. Dialog equalization for "speech music" selection. Self contained playback system for film director monitor. Famous Magnasync "synkinetic" precision film transport. High speed rewind, sync speed reverse and fast forward. Convenient arrangement for "sync marking". Footage counter, extended capacity arm, "quick-detach" mount for special motors. Unconditionally guaranteed! . . . $895.00

## AURICON

16mm CINE-VOICE

**AURICON CINE-VOICE**

popular-priced 16mm camera that photographs a sound track, perfectly lip synchronized with the picture — to be played on any 16mm sound projector. Single-lens model . . . $895.00

Turret model for 3 lenses . . . $784.50

**AURICON PRO-60R**

16mm optical sound-on-film, self blimped, sync motor drive for single or double system recording. Electrometic take-up, film flow without friction clutches or belts. Various combinations of accessories available . . . $1188.00

**AURICON "SUPER-12RO"**

16mm sound-on-film camera (self blimped) with 3-lens turret for "C" mount lenses. 1200 ft. capacity for 33 minutes recording time . . . $3319.25

SUPER 1200

AURICON PAR-TILT professional tripod, wgt. 27 lbs. . . . $325.00

***Write In For A Complete List Of Professional Equipment***

# BROOKS CAMERAS

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ARRIFLEX

New 35 mm Model 2A
With 180° Shutter

A TRULY GREAT CAMERA
for TV, Newsreel and commercial films

For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.

Equipped with bright, right-side-up image finder, 6½ x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 50 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200' or 400' magazine. Write for free folder.

Blimp now available.
16mm ARRIFLEX also available.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
315 West 43rd Street, New York 36, N. Y.

# INDUSTRY NEWS

## *Depth, clarity, less grain in new Technicolor process*

IMPROVED PROCEDURES in the production of color release prints by Technicolor Motion Picture Corporation was reported last month by Dr Herbert T. Kalmus, president and general manager of the company.

DR. KALMUS

Since inception of of the company, Technicolor has developed and provided the industry with six color processes

(1) A two component additive process (1916 to 1923);

(2) A two component subtractive process, double-coated (1923 to 1927),

(3) A two component dye transfer (imbibition process) (1928 to 1931);

(4) A three component dye transfer (imbibition process) (1932 to 1954);

(5) Contact color positive prints (for example color positive prints for "The Robe"); (1953),

(6) Improved Technicolor Process (1954)

All prints made by these Technicolor processes have borne the Technicolor trademark and Technicolor has controlled their quality.

The newest process, announced by Dr. Kalmus, is an improved three-component dye transfer imbibition process embodying the following three components:

(1) New matrix stock

(2) New blank stock

both applicable for the manufacturing of all Technicolor imbibition prints

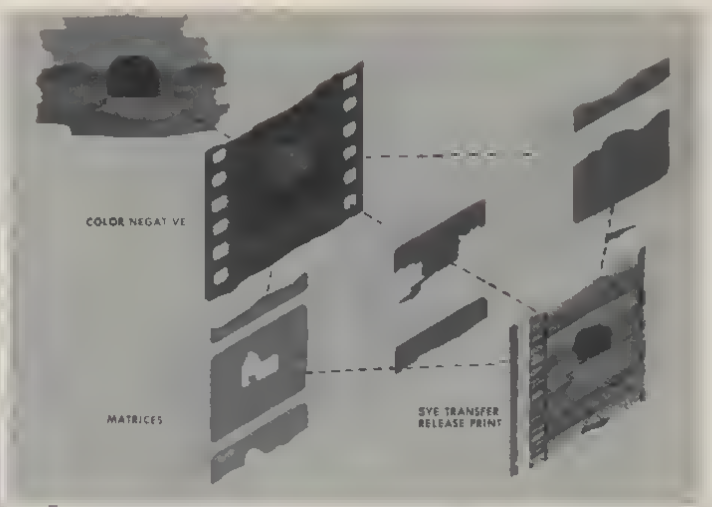
(3 Improved optical printing procedure which is applicable for the manufacture of all Technicolor imbibition prints from specially treated negative

All three are applicable for use with large area negatives with or without the use of anamorphic or squeeze lens on camera, on printer, or both

This improved Technicolor process may employ one or more or all of the above five features. The first three improvements or modifications are concerned entirely with the imbibition method of print manufacture and are handled entirely within the Technicolor laboratories, according to Dr Kalmus.

"Last year," he said "we made some prints using only the first two of the five steps, namely, the new matrix stock and the new blank from normal 35mm negative. A test made this way of the subject 'Soldier of Fortune' was shown to most of our customers. This was very

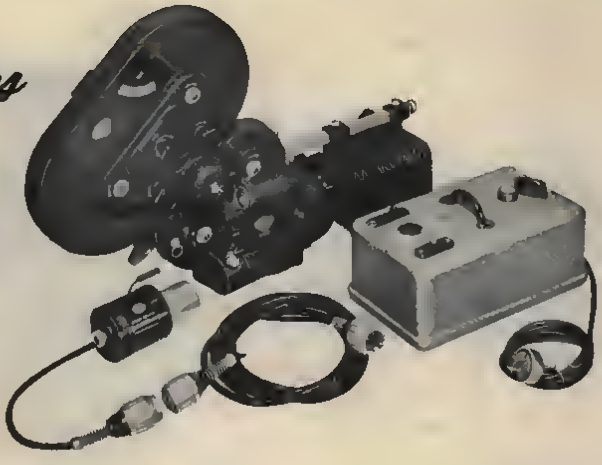
(*Continued on Page 210*)




**ABOVE DIAGRAM shows steps in Technicolor procedure of making dye transfer print from color negative. Three matrices are printed and subsequently dyed, then used to make the release print. (Reproduction of this illustration is from color halftone and coarse screen shown does not appear on the film itself.)**

# *New Accessories for the*

# ARRIFLEX 16



**400-foot FILM MAGAZINE**

**SYNCHRONOUS MOTOR**

**ANIMATION MOTOR**

**Enthusiastic users everywhere have hailed the Arriflex 16 as the outstanding camera in the 16mm field. Now, with the extra convenience of the 400-foot Film Magazine, the split-second timing of the Synchronous Motor and the added utility of the Animation Motor — it is certainly the most versatile camera, capable of filling every need in the studio or on location.**

**400-foot FILM MAGAZINE**
(shown with motor detached)

A compact, single-compartment, displacement type magazine for 400-foot darkroom loads (on cores) and 200-foot daylight spools.

No belts are employed. A Torque Motor — detachable and interchangeable for use with several magazines — drives the take-up through a gear transmission with the correct tension regardless of the amount of film on the take-up spindle.

Operates on 6-8 volts DC, from the power supply used to operate the camera. Electrical contact is made as magazine is attached to camera. The Torque Motor is equipped with a forward-reverse switch. Each magazine has a footage counter — and is numbered for identification.

*400-foot FILM MAGAZINE (less Torque Motor)* ..... **$120.00**

*Interchangeable Torque Motor only* ..... **175.00**

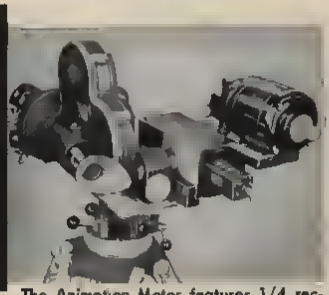
**SYNCHRONOUS MOTOR FOR 110 V. AC**

The Synchronous Motor is easily interchangeable with the Variable Speed Motor, supplied as standard equipment. Unusually light and compact, the Synchronous Motor can be used on the camera for hand-held shooting.

The motor is furnished with its own 110 volt, 60 cycle AC power supply. Output to the camera motor is 42 volts, 60 cycles AC and to the Torque Motor on the magazine (when used) 8 volts DC.

*SYNCHRONOUS MOTOR (110 V. AC, 60 cycles—24 frames per second) with power supply and cable* ..... **$395.00**

**ANIMATION MOTOR**



The Animation Motor features 1/4 second exposures for either single frame, or continuous shooting at 60 frames per minute. A built-on frame counter registers up to 4 digits.

The Animation Motor can be used manually, with a foot switch, relay, or an intervalometer. The unit operates on 110 volts AC, 60 cycles, but can be supplied for operation at other voltages and frequencies on special order.

*Complete ANIMATION MOTOR Assembly with Remote Control* ..... **$595.00**

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**KLING PHOTO CORPORATION**

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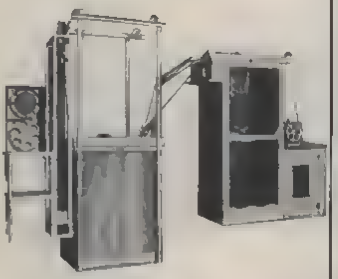
## PROFESSIONAL PROCESSORS

**with the famous Micro-Tension Drive**



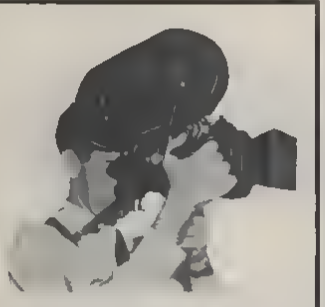
Large capacity one man machines that show a profit

**Flexible**
**Reliable**
**Reasonably priced**

Built by a laboratory man for the labaratory man. Write for catalag taday

**METAL MASTERS**
**5599 University Ave.**
**San Diego 5, California**





## CINEKAD SHOULDER BRACE

This scientifically engineered shoulder brace is made of light weight aluminum. It can be used to support all 16mm and 35mm hand held cameras such as Cine Special Bolex Filmo Arriflex, Auricon, DeVry etc. This guaranteed steady brace affords perfect panning and tilting. It eliminates the necessity of a heavy tripod. Ihs new invention brings you a simple way of shooting. Weighs 7 ozs. and is small enough to fit the pocket.

- **Adjustable to Any Arm Length**
- **May Be Used on Either the Left or Right Shoulder**
- **The Brace Is Rubber Fitted**
- **Eliminates Need for Trigger Handle**

*Ten-day Money back Guarantee!*
*Write For Prices and Literature*

**CINEKAD**
**ENGINEERING COMPANY**
**763 Tenth Ave., New York, N. Y.**
**Phone PLaza 7-3511**

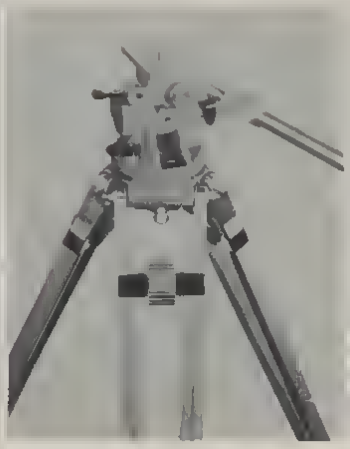

## WHAT'S NEW

*(Continued from Page 202)*

### Cine-Voice Conversion

Florman & Babb, 68 West 45th Street, New York 36, N. Y., announce a new 400-foot conversion for the Auricon Cine-Voice camera, which is said to be the first which does not cut the head off the camera nor require an auxiliary motor. Special needle bearings in the take-up system and ball-bearing shafts in the 400-ft. magazines are said to make for an extremely smooth, and reliable job.

Other features include: silenced veeder footage counter; built-in behind-the-lens filter slot with 2 filter holders; built-in headphone jacks, and refinishing of camera in black crackle enamel.



### S.O.S. Professional Tripod

S.O.S. Cinema Supply Corp., 602 West 62nd St., New York City, announces a new medium weight tripod

*(Continued on Page 266)*

## ANNOUNCING THE PRO CINE II TRIPOD

The F&B Pro-Cine tripod, which has been t leading tripod in the medium weight field for almo two years, shows its continuing supremacy by unde going a complete re-designing.

Several new improvements have been incorporat which are not only revolutionary in tripod desig but will serve to make the PRO CINE II the mo versatile, efficient and beautiful tripod in the marke

Still a full jump ahead of the field, which is n now beginning to recognize . . and copy . . se of the advanced modern design and versatibty the PRO CINE- our *new* design and the new f tures built in to the PRO CINE II tripod are un ditionally guaranteed to surpass anything on t market.

May we urge that all prospective tripod buye wait for the new PRO CINE II before placing the orders . . or if you are like some of our g customers and friends, who have the faith and co fidence in F&B bred by years of fair dealing- ord your new PRO-CINE II <u>now</u> to insure earli delivery.

We'd love to tell you about some of the new fe tures now . . but you'll pardon us for holding ba for a while . . anyway, we expect to be deliverin new PRO CINE II by May 15th.

P.S. The price is still $145.00

A couple of new products of which we are jo donably proud are our new "CINEVOICE 400" c version, which is described at length on the ne page . . and our new "POLECAT".

Don't turn your nose up at these "POLECATS because what they are is a new and wonderful w to support photographic lights, backgrounds and m crophones without the clutter of sprawling legs heavy iron bases, and without special construction

POLECAT is a strong but featherweight telescop ing aluminum column with a spring in the top. A just it to your ceiling, then spring it in and out place as you please. It can't be knocked over, n it takes up no more floor space than a silver doll Write for literature.

All of our products and our smiling faces as we will be on display at the SMPTE convention at th Statler in New York beginning April 30. See yo there . .

# NEW F & B "CINEVOICE 400"

**&B's new Cinevoice CONVERSION for 400 ft. mogozines . . .**

**DOES NOT cut down your camera . . .**
**DOES NOT require an auxiliary mator . . .**
**CAN STILL be used as the original 100 ft. camera when necessary.**

special needle-bearing take up system and ball-bearing magazine shafts make possible the superbly ooth, steady and jam-free operation Either Mitchell or Bell & Howell 400 ft magazines may used in the F&B conversion, and, in 10 seconds, the magazine can be removed, the light trap closed d the Cinevoice is ready for operation as a 100 ft camera again

## LUS . . . ALL THESE BUILT-IN FEATURES

1. SILENCED VEEDER footage counter
2. Built-in behind the lens filter slot, with two filter holders
3. Headphone jack built-in to the camera
4. Cannon plugs for all sound sockets
5. Tripod socket rebushed with brass insert
6. New neon operating signal light

## LUS . . . COMPLETE REFINISHING . . .

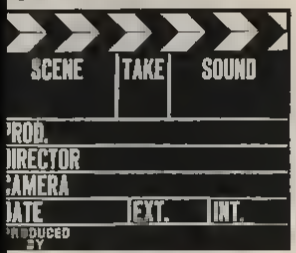
ur Cinevoice camera and 400 ft magazine completely overhauled, cleaned up and re finished in autiful, professional black crackle finish

**YET . . . F&B "CINEVOICE 400" IS THE LOWEST PRICED CONVERSION AVAILABLE . . .**

**r Complete new outfits . . .**
**Cinevoice plus F&B conversion and 400 ft B&H magazine 1200 00**

**PRICE ONLY $345.00**
not including magazine.

## CLOSE-OUT!




**1"x14" CAMERA SLATE**
**with Clapstick**

**ONLY $3.95** Reg Price Was $8 75

**¼" MAGNETIC TAPE**

—1200 ft rolls Private brand, fully money ack guaranteed estic base **$1.95 ea.**

**DID YOU KNOW THAT . . &B ARE DISTRIBUTORS OF .**

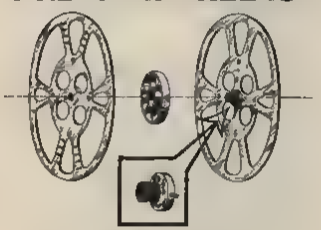
- Auricon cameras
- Arriflex cameras
- Bolter & Ekter lenses
- Bell & Howell products
- Colortan Lights
- Houston-Fearless products
- Bardwell-McAlister lights

nd all other products of all leading manu ers

Write right now for:

1 F&B complete catalog
2 F&B Rental Price List
3 F&B Bargain List of Used Equipment

## F&B SPLIT REELS



SIMPLE SPLIT REEL METHOD SAVES

**TIME . . . SPACE . . MONEY . . .**

You can project edit synchronize clean, and inspect film on cores, without rewinding by simply slipping them into F&B SPLIT REELS Store all your film on cores re duce your storage space 50% without tying up valuable reels and yet be ready to use film at a moment s notice without re winding, without using flanges or expensive ttewinds . . and without danger of the reel unwinding or the center dropping out

| | |
|---|---|
| 400 ft 16mm Split reel | 4 50 |
| 800 ft 16mm Split reel | 6 00 |
| 1200 ft 16mm Split reel | 7 50 |
| 1600 ft 16mm Split reel | 9 00 |

**NEW ALUMINUM SPLIT REELS FOR 16mm & 17½mm MAGNETIC FILM**

| | |
|---|---|
| 400 ft 16mm | 9 50 |
| 1200 ft 16mm | 12 50 |
| 17½mm reels | 50c extra |

## F&B NOMINAR

**1" f/0.95 LENS**

**"The Fastest Lens in the World"**

**FOR ALL 16MM CAMERAS**

Hundreds being used successfully by .

- Industrial film producers
- Industrial TV circuits
- Police & investigation agencies
- Educational film producers
- Newsreels and TV features
- Army, Air Force & Navy
- Engineering, research & development

**PRICE . $174.90** includes Ser VI filter holder, leath er case

F&B

**FLORMAN & BABB**

68 West 45th Street, New York 36, N. Y.

**Phone: Murray Hill 2-2928**

**Cable Address—FLORBABB, N. Y.**

# ONE CAMERA

## 16mm or 35mm

## in 10 SECONDS!

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*(Continued from Page 208)*

much improved over what we were making before the advent of the new matrix stock and the new blank but not nearly so improved as when we employ item (3), the improved optical printing procedure. However, with only the first two of the five steps the prints have been very well received.

"We are now preparing prints employing the first three improvements: new matrix stocks, new blank and the improved optical printing procedure which should be valuable to our customers when no increased area negative is involved and where imbibition prints of the highest quality are desired because of their color characteristics, their somewhat lower price or for any reason whatsoever. Prints made this way will be ready for showing in the near future.

"With respect to item (4), namely, large area negative, we believe that any of the currently employed large area negatives such as 65mm. 55mm and 8-perforation double-frame 35mm can be used. The use of an anamorphic or squeeze lens on the camera is entirely at the producer's discretion and Technicolor's use of an anamorphic or squeeze lens on the printer depends upon the kind of release prints the producer desires."

Augmenting Dr. Kalmus, remarks was a screening of Technicolor prints which were in the CinemaScope aspect ratio and embodied all five steps of the improved process. The company used the 54-foot screen on RKO Studio's Stage Three for the demonstration, given for the press and industry executives.

The films shown employed partial squeezes in both the photography and the printing—that is, partial anamorphic treatment was given in both stages. It was explained that when this method is followed, there is less distortion in the release prints.

The films shown were photographed on Eastman Color negative with an 8-perforation double-frame (VistaVision type) camera because it was available, required no special equipment in the laboratory, inasmuch as standard 35mm film is employed, nor does it require any special manufacturing demands of the raw stock manufacturer, it was pointed out.

"Wherever we have shown or discussed what we are doing in the industry," said Dr. Kalmus, "it has engendered a very considerable interest. If we had the equipment ready and available we could probably start a dozen pictures in the next two or three months. Some are interested because they are fearful of wide dimension negative. The difficulties with it may not be insuperable but they are great. Others are interested in our very much improved Technicolor imbibition print from standard size 35mm negative; others are interested because of saving in cost employing imbibition prints.

"We have made some approximate calculations which indicate that for a picture employing 150,000 screen feet of negative stock the cost of the stock and the negative developing, rush prints, protective separation masters and 35mm answer print runs something as follows: With standard 35mm about $55,000, for the double-frame 8-sprocket 35mm about $85,000; for the 65mm five-sprockets about $105,000; and for the 55mm 8-sprockets about $137,000.

"Where we have employed large area negative, Technicolor imbibition prints made by this improved Technicolor process evidence excellent visibility, definition, a minimum of grain and increased depth of focus combined with typical Technicolor superb color quality and lower print cost to the producer," Dr. Kalmus concluded.

• • •

### A New Major Producer

On the basis of the reviews accorded its first production, "The Searchers," starring John Wayne, a brand new film production company in Hollywood has gotten off to an auspicious start.

When C. V. Whitney formed C. V. Whitney Pictures Inc., he chose as his executive producer, Merian C. Cooper and gave him one basic instruction: "Get the Best."

His first move was to purchase a good story—"The Searchers," a novel by Alan Le May. Then he signed Frank Nugent to write the screen play. Nugent has twice won the Screen Writers' Guild Award—for "The Quiet Man," and "Mr. Roberts." He also scripted "Fort Apache" and "She Wore a Yellow Ribbon"—both top-notch productions.

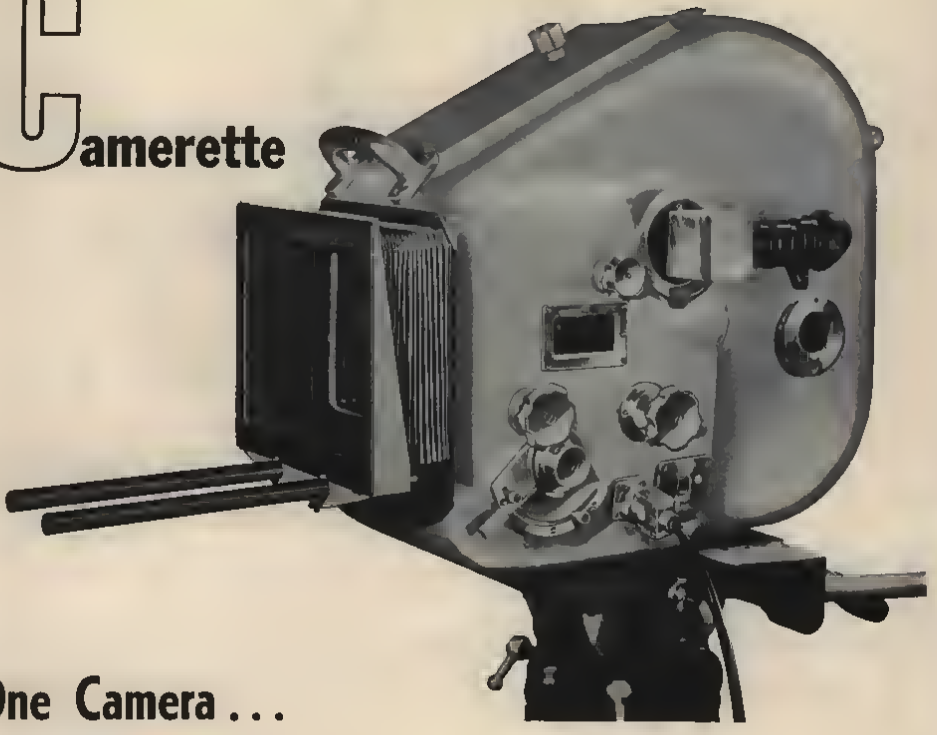
To get the "best" director, Cooper naturally signed his old friend and associate John Ford, and this led inevitably to John Wayne as the star.

Winton Hoch, A.S.C., has been associated often with all of these men, and it followed that he was the logical choice for the man to direct the photography of "The Searchers." Hoch won the Academy Award for the color photography of "She Wore A Yellow Ribbon," which John Ford directed for Merian Cooper.

So . . . how can they miss?

*(Continued on Page 266)*

# Camerette



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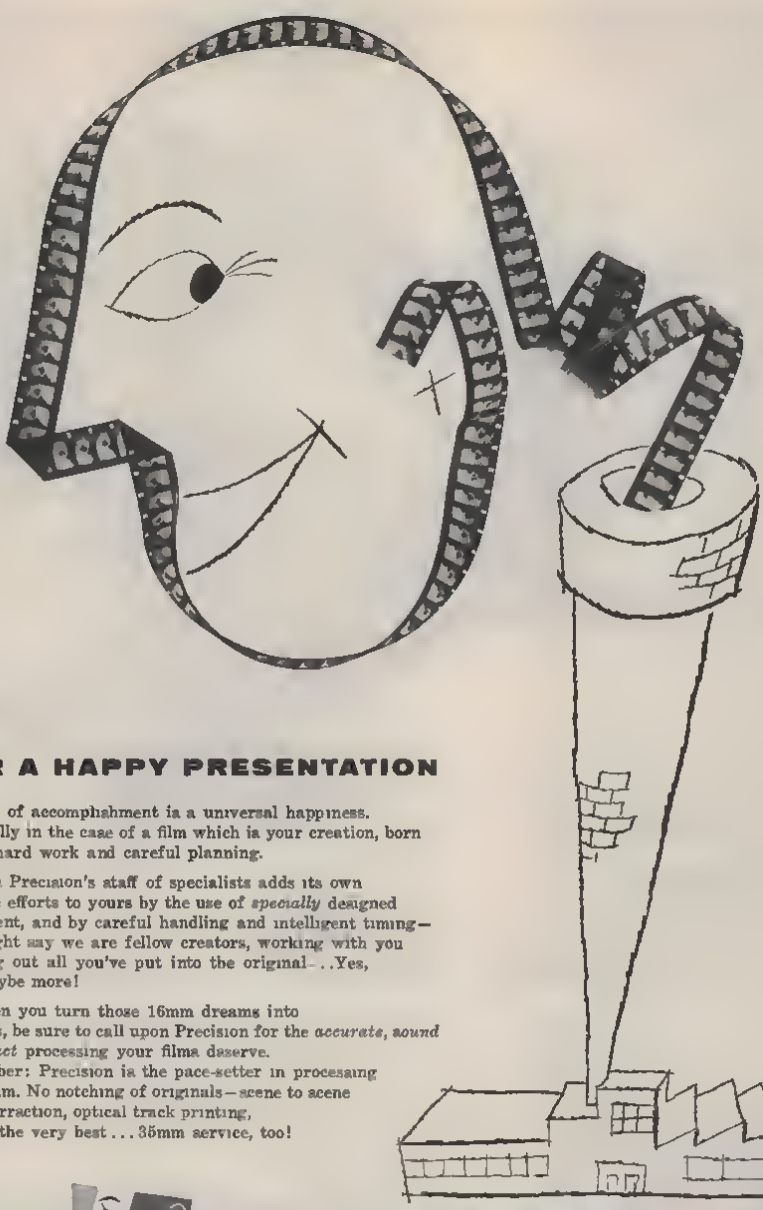

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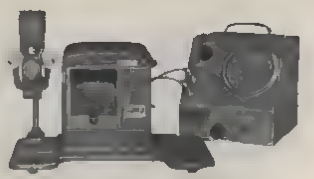

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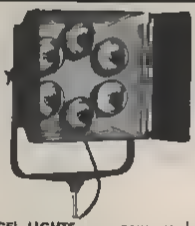

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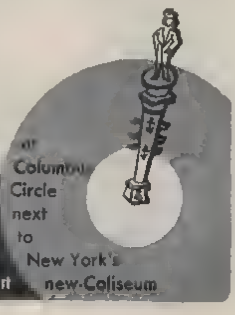


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From 1949 through 1955, Misener was Manager of Professional Motion Picture Services for Ansco Division of General Aniline & Dye Company at Binghamton, N. Y. Four previous years in charge of Ansco's Hollywood technical staff.

### Won Academy Award

Misener helped introduce Ansco color, won Academy of Motion Picture Arts and Sciences Award for his contribution to design of color print scene-tester, now widely used in the industry.

### Wartime Sound Specialist

During World War II, Major Misener was in charge of sound recording at Signal Corps Photographic Center. He is now a Lieutenant Colonel in the Army Reserves. Before the war, he was a Sound Engineer with Warner Brothers and for five years a physicist with Eastman Kodak Research Laboratories.

### Schools and Societies

Misener is a Michigan graduate in Engineering Physics, did post-graduate work in Optics and Television Engineering at Michigan and Rochester University Institute of Optics. Now Fellow and Governor of the Society of Motion Picture and Television Engineers and member Optical Society of America, Photographic Society of America, Academy of Televison Arts and Sciences, American Society of Cinematographers, Armed Forces Communications Association, and Tau Beta Pi, honorary engineering society

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# Photographing "The Friendly Persuasion"

**Dutch works of art keyed the lighting and photography of this epic color production of civil war days.**

By ELLSWORTH FREDRICKS, A S C.

SHARP, DEEP FOCUS in all scenes.

That was William Wyler's No. 1 specification for the photography of "The Friendly Persuasion." And I considered it a nominal request—until I saw the sets! The real challenge in this assignment was the interiors. Dark, somber, and most with low ceilings and windows too small to admit much light. Conventional set lighting was out of the question. The solution, as I saw it, was to establish a pattern of stylized lighting for this color production, resorting to low-contrast illumination throughout for all interiors.

Before actual shooting began, a fortunate thing occurred. I accompanied Wyler on a location scouting trip, which took us through Kentucky, Virginia, and to Washington, D.C. It was while in the latter city that Wyler and I chanced to visit the Mellon art gallery and in the special gallery devoted to the works of old Dutch masters, we found the answer to our interior photographic problems. There on one canvas after another were color patterns and lighting patterns ideally suited to the pictorial treatment of "The Friendly Persuasion"—a story of civil war times starring Gary Cooper and Dorothy Maguire.

When we started shooting, following our return to Hollywood, those Dutch paintings became the key to our pictorial treatment of all interiors. And to achieve this we called up all the resources of our many years' of experience as a photographer, not to mention all the craftsmanship and skill of

**HERE TWO CAMERAS** are focused and ready to shoot on an exterior for Allied Artists' "The Friendly Persuasion," as director of photography Ellsworth Fredricks, ASC, center, takes a light reading. Story deals with Quaker family life in Civil War days.

ONE OF two bedroom sets, deep, with low, slanting ceilings and no place for set lamps except on the floor. Here, light was "bounced" from wall to wall and sometimes re-directed by concealed mirrors.

ANOTHER LOW-CEILINGED interior which precluded use of overhead lighting units and made side and cross lighting bear the brunt of the set illumination

EXCEPT for small spots concealed behind the heavy ceiling booms, all lighting here is from the floor. Note how lighting in planes enhances depth of the scene.

POSITION of actors as well as the pattern of action in above and other scenes shown here indicate why sharp, deep focus was so essential in the photography

our gaffer and crew. Our chief problem was simply—How to get adequate light into the sets without making it look unnatural or ridiculous. You see, most of the interiors had ceilings which were an essential part of every composition, so there wasn't the usual convenience of employing lights from overhead. Lighting had all to be done from the floor. And we often had to "bounce" light in through windows, against walls—and in one instance I even employed mirrors concealed on the set to re-direct light from key set lighting.

For the most part I used Brutes fitted with special diffusers on all interiors. These were large 4' by 4' squares of white Chinese silk mounted on substantial frames. They effected a fine, diffused quality in the light and at the same time had only a little effect on light transmission. Thus we were able to hold down the light intensity on the Brutes, yet retain a soft, flat quality in the illumination that cut the sharp peaks from the highlights. This also had the unique effect of increasing our film speed. Normally, every time we add a highlight—on the hair, shoulders, etc.—it has a direct effect on the film processing and particularly in the printing because the highlights are what the laboratories print for. By holding down on the highlights more detail in the shadow areas comes through with the result that the overall scene benefits when low-contrast illumination is used for color photography.

To elaborate on this—if the lab disregards the highlights and prints for the faces and shadow detail, the highlights will be out of balance for normal, middle of the-scale printing. Therefore, in our effort to get another full stop in film speed we had to avoid sharp highlights entirely. For one thing, with the lighting pattern we had established for this picture, an abundance of highlight simply did not

*(Continued on Page 250)*

FIRST OSCAR for Bob Burks! Often a nominee for his excellent camera work, Oscar he holds is his first award for achievement in cinematography. Academy voted his color photography of "To Catch a Thief," best for 1955

AFTER TEN YEARS without a nomination, James Wong Howe finally hit the jackpot, winning an Oscar for best black-and-white photography for 1955, for "The Rose Tattoo." He also won the 1955 Look Award for photography of the same picture

# 1955 Academy

## Oscars won by Robert Bu best color photography, c "The Rose Tottoo," b

ROBERT BURKS, A.S.C., and James Wong Howe, A.S.C., both Oscar winners for the first time, carried off the Academy Awards for best achievement in cinematography for 1955 at the Academy's presentation ceremonies in Hollywood last month.

Burks was awarded the coveted Oscar for his color photography of "To Catch A Thief," produced and directed by Raymond Hitchcock for Paramount Pictures Corp. Howe received the award for "The Rose Tattoo," voted best achievement in black-and-white photography for the year 1955. "Tattoo" is also a Paramount production and the award marks the first time that this studio's pictures have garnered both color and black-and-white photographic awards in one year.

Robert Burks' award is richly deserved and is unquestionably popular with his fellow directors of photography whose voting in the preliminary balloting made the production a candidate for the color cinematography award. Earlier, in 1953, "Stranger on a Train," which he photographed, was also a nominee.

Since Burke began photographing exclusively for Alfred Hitchcock, his camera work has taken on a markedly superior luster, as evidenced by the fact that three of his Hitchcock pictures have received nominations for photography. In "To Catch a Thief," Burks has excelled his earlier accomplishments and the production throughout shows a mastery of lighting and camera handling not found in many productions in these days of high budgets and tight time schedules.

Burk's photography is of the school of light and shade, of fine gradations, rather than that of the practitioners of painting with colored light, and he has achieved a new high in his art with the skillful lighting of the many fine interiors of "To Catch a Thief."

Not since "King's Row" was nominated for best achievement in photography in 1943 has James Wong Howe been anywhere near the winner's circle at Academy Awards time. Now, after a wait of more than ten years, fortune has smiled on him with his first Oscar award. Few who have seen his outstanding work on the screen—"The Rose Tattoo"—will dispute the Academy's choice in naming this production for the best black-and-white photography for 1955. In these days when color productions predominate, it takes superior camera artistry to achieve an outstanding and praiseworthy job of photography in black-and-white. In "Tattoo," Howe demonstrates perfection in not merely one aspect of cinematography, but in every one of the many

# ward Winners

**.C., for "To Catch a Thief,"**
**nes Wong Howe, AS.C., for**
**ck-and-white photography.**

phases which go to make up a well-photographed production. His skillfully lighted interiors especially demonstrate a mastery of photographic technique and a technical and artistic consistency which has always marked his work. It simply had to pay off sooner or later with an Oscar!

In all, ten major film productions of 1955 were nominated for cinematography achievement awards by the Academy. The eight directors of photography who had nominated pictures in the running have each received a Nomination Certificate from the Academy, which in itself is considered something more than a consolation award. These cinematographers and their nominated pictures are:

Arthur E. Arling, A.S.C., "I'll Cry Tomorrow." (B&W).

Russell Harlan, A.S.C., "The Blackboard Jungle." (B&W)

Charles Lang, A.S.C., "Queen Bee," (B&W).

Joseph LaShelle, A.S.C., "Marty," (B&W).

Harold Lipstein, A.S.C., "A Man Called Peter," (Color).

Leon Shamroy, A.S.C., "Love is a Many Splendored Thing," (Color).

Harry Stradling, A.S.C., "Guys and Dolls," (Color).

Robert Surtees, A.S.C., "Oklahoma!" (Color).

Five other A.S.C. members figured directly or indirectly in the awards for special effects or technical and scientific accomplishments.

John Fulton, A.S.C., received an Oscar for Best Special Photographic Effects in the Perlberg-Seaton-Paramount production, "The Bridges of Toko-Ri." The trophy will join two others previously earned by Fulton for achievement in special photographic effects.

National Carbon Company was cited by the Academy with a Class I Technical Award (Oscar) for the development and production of high-efficiency yellow flame carbons for motion picture photography. The award was accepted in Hollywood by Charles Handley, A.S.C.

Eastman Kodak Company was honored with a Class II Award (plaque) for its achievement in developing the Eastman Tri-X

*(Continued on Next Page)*

**JOHN FULTON, A.S.C., who has previously won two Oscars for achievement in special photographic effects, added another to his collection this year for outstanding photographic effects for Paramount's "The Bridges of Toko-Ri."**

**CHARLES HANDLEY, A.S.C., accepted Oscar awarded the National Carbon Company for development of yellow flame carbon for motion picture color photography**

**EASTMAN KODAK COMPANY was presented a Class II Technical Award for the development of Tri-X panchromatic negative film, which was accepted by Emery Huse, A.S.C. (left). A similar award was made to Farciot Edouart, A.S.C. (right), Hal Cert, and Paramount Transparency Department, for development of double-frame, triple-head background projector. Actress Claire Trevor made the trophy presentations.**

## LOOK AWARD

JAMES WONG HOWE, A.S.C., last month, was honored with the Look Achievement Award for cinematography of two pictures, the black-and-white production, "Rose Tattoo" and "Picnic," which he photographed in color. It marked the first time that Look Magazine had cited a cinematographer for two separate photographic achievements in a single awards presentation. Actress Kim Novak, who starred in "Picnic," presented Look's award to Howe in ceremonies telecast coast to coast by CBS-TV.

WILLIAM SICKNER, A.S.C., was honored with the single Emmy Award bestowed this year by the Academy of Television Arts and Sciences for best achievement in cinematography of a television film production. Excellence of photography of "Black Friday," a film in the "Medic" series, won him the award. A director of photography since 1915, Sickner moved from feature films to TV film photography in 1954 when he was signed to photograph "The Whistler" series. Last year he was made director of photography on the "Medic" series.

## EMMY AWARD

Panchromatic Film. The award was accepted for the company in Hollywood by Emery Huse, A.S.C.

Farciot Edouart, A.S.C., along with Hal Corl representing the Paramount Studio Transparency Department were awarded a Class II plaque for engineering and developing a double-frame, triple-head background projector. The pair were called to the stage a second time the same evening to receive a Class III Honorable Mention award for the development of an improved dual stereoptican background projector.

Another Paramount notable, Loren L. Ryder, A.S.C., along with Charles West and Henry Fraker, were also honored with a Class III Honorable Mention award for their achievement in developing a Projection Film Index to establish proper framing for various aspect ratios.

Other major awards presented by the Academy last month are:

*Best picture*. "Marty" (Hecht-Lancaster, United Artists)

*Best actor*: Ernest Borgnine for "Marty" (Hecht-Lancaster, UA)

*Best actress*: Anna Magnani for "The Rose Tattoo" (Hal Wallis-Paramount).

*Best actress in supporting role*: Jo Van Fleet for "East of Eden" (Warner Bros.).

*Best actor in supporting role*: Jack Lemmon for "Mr. Roberts" (Orange Productions, Warner Bros.)

*Best Director*: Delbert Mann for "Marty" (Hecht-Lancaster, Paramount).

*Best documentary feature*. Helen Keller in "Her Story," produced by Nancy Hamilton.

*Best documentary short*: "Men Against the Arctic" (Walt Disney).

*Best one reel short*: "Survival City," produced by Edmund Reek (20th Century-Fox).

*Best two-reel short*: "The Face of Lincoln," University of Southern California, Wilbur T. Blume, producer.

*Best screenplay*: (Regardless of whether developed from published material or unpublished story) Paddy Chayefsky for "Marty" (Hecht-Lancaster, UA).

*Best story*: (Covering only original, unpublished stories written for the screen) Donald Fuchs for "Love Me or Leave Me" (MGM).

*Best Screenplay*: (For writers who have developed own original stories into screenplay) (Sonya Levein and William Ludwig for "Interrupted Melody" (MGM).

*Best cartoon*: "Speedy Gonzales," by Edward Selzer (Warner Bros.)

*Best Song*: "Love is a Many Splendored Thing" from picture of that name written by Sammy Fain and Paul Francis Webster (20th Century-Fox).

*(Continued on Page 264)*

# What Is The Academy?

**There's more to the Academy of Motion Picture Arts & Sciences than the annual Oscar awards. One of the oldest organizations serving the industry, its operations benefit many.**

GEORGE SEATON, president of the Academy of Motion Picture Arts and Sciences, Hollywood. His first Academy Awards Presentation is lauded as the most successful yet

BEHIND THE facade of the Academy Award statuette known as Oscar is a great story — a story of the most renowned organization associated with the motion picture industry, the Academy of Motion Picture Arts and Sciences.

Annually in March, the Academy's functions and its Awards presentations come into sharp focus, command international attention. Yet, outside the industry little is known concerning the Academy's many other activities. The annual Oscar awards continue to grow in national and international importance and people the world over are learning of the Academy's cultural interests, its select membership, and its established prestige which contribute to the maintenance of a dignified educational forum not found in any other organization in Hollywood.

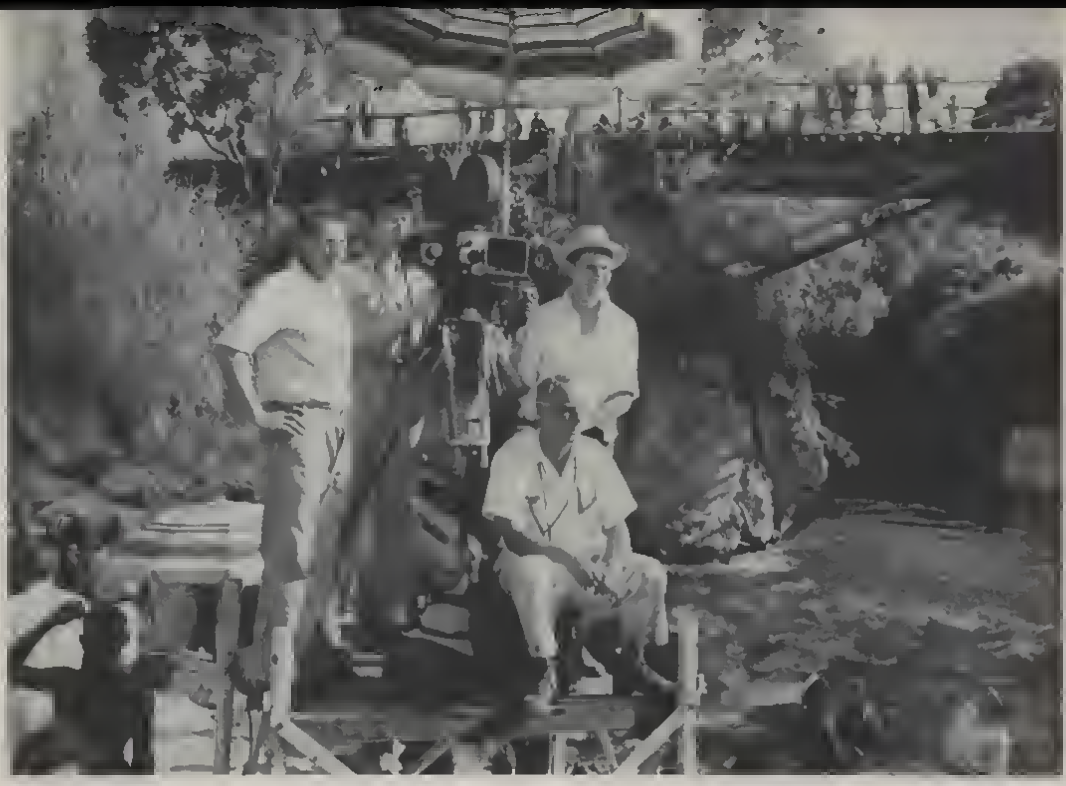
The Academy was founded in May, 1927, in Hollywood with thirty-six charter members, which included production executives and cinema luminaries of the time. Douglas Fairbanks, Sr., was elected the first president. Chief aim of the organization was the determination to raise the standards of motion picture productions educationally, culturally and scientifically. To give impetus to this determination, the Academy Awards were established to encourage greater achievement among those responsible for the production of motion pictures. It was a most significant step. Today, no one will deny the importance of the Awards as incentive for producers, writers, directors, actors, cameramen and other technicians to strive for the ultimate in their respective fields.

In the years since its inception this non-subsidized but wholly integrated organ of the motion picture industry has grown to embrace the fourteen principal branches of film making. Through these branches 1,710 active motion picture members have been gathered from the actors, art directors, cinematographers, directors, executives, film editors, music, production, public relations, sound, short subjects and writers' fields. Other branches are associates and members-at-large. Eligibility is based on the individual's merits as a recognized craftsman in the branch in which he is engaged.

While the annual Awards presentation is the most famous of Academy activities, the Academy serves the motion picture

*(Continued on Page 252)*

EXECUTIVE DIRECTOR of the Academy, Margaret Herrick, and assistant Sam E. Brown. Under their able management the Academy over the years has become one of the most valuable assets of the Motion Picture Industry



ON LOCATION in New Guinea for the French-Australian production, "Walk Into Paradise." Using a Mitchell 35mm camera, director of photography Carl Kayser (seated) and his camera crew prepare to shoot scenes of a hazardous river crossing sequence. Standing at Kayser's left is director Lee Robinson. Two versions of story were filmed—one in English and one French.

# Assignment In New Guinea

**"Walk Into Paradise" filmed in untamed wilderness of the South Pacific. More than 12,000 colored natives participated, both as extras and members of the production crew.**

By CARL KAYSER

DESPITE THE FACT that Australia is credited with having produced the first full-length feature film—"The Kelly Gang," made in 1905—the film industry of this vast country that is nearly as large as the U S A but with a population of only 9,000,000 people is still in its infancy.

In the last 50 years, less than 250 films have been made and the industry has only been kept in existence by an occasional film. In recent years, 20th Century-Fox made "Kangaroo," Ealing Studios of London completed a short production program and, quite recently, American independents Joe Kaufman and Byron Haskin made "Long John Silver" here.

This absence of continuity of production, coupled with the great lack of financial support from the public and the Government, has made activity in the Australian film industry a spasmodic affair. However a few years ago, the first decisive steps to establish a concrete production plan were undertaken by a new company, Southern International Films, which was formed by well-known actor-producer, Chips Rafferty and director Lee Robinson.

Deciding that the major asset of the country was the unique locations of the South Pacific area, the company concentrated on feature stories set against colorful authentic backgrounds.

Their first film, "The Phantom Stockman" was made in the desolate regions of Central Australia Their second, "King of the Coral Sea," was produced in the pearling regions of Thursday Island and the Torres Straits.

With their third venture came a production tie-up which further increased their activities. Paul Edmond Decharme, the well-known French Producer, joined with them in a long-range plan to produce French and English films in the South Pacific.

The first production under this joint harnessing of French and Australian actors, technicians and equipment was "Walk Into Paradise," an adventure story set in the wilds of New Guinea where no feature film had ever previously been attempted.

The film, shot in Eastman Color for the wide screen, stars Australians Chips Rafferty and Reg Lye together with French romantic leads Francoise Christophe and Pierre Cressoy.

The French crew consisted of a French dialogue director and a makeup artist; the rest of the technicians were Australian Processing, editing, musical score and re-recording was to be done in France.

The story, based on actual events taken from the records of the Administration files, tells of a hazardous patrol comprising patrol office, French woman doctor, prospector and crocodile hunter.

To insure authenticity, the film was shot in the actual locations among the wilderness and savage tribes of the interior of New Guinea.

Because of the remoteness of the majority of locations, which were in areas completely devoid of roads, crew and equipment had to be flown in by DC3 and smaller aircraft, which in many instances used tiny and remote airstrips left over from the last war. Supplies and equipment were also delivered by special parachute airdrops

For the first location in the Eastern Highlands, a special village was built by the natives for the unit, and this camp affectionately referred to as "Hollywood" by local inhabitants, was an object of much admiration by the townspeople

*(Continued on Page 256)*

**HAZARDOUS SHOOTING** in one of the tiny berrats or canals which form the tributaries of the mighty Sepik river in New Guinea. The forty-foot dugout canoes are paddled by native women who manipulate them skillfully through the crocodile-infested waters.

**WITH THE** Mitchell camera mounted on a high parallel, the camera crew prepares to shoot scenes for the spectacular airstrip sequence for "Walk Into Paradise," in which more than 12,000 gayly decorated natives flatten the 12-feet high kunai grass.

**CAMERAS, FILM,** and other photographic and grip equipment were transported by native carriers recruited from the Iatmo tribe of the Eastern Highlands of New Guinea. Here they carry some of the equipment across a treacherous tributary of the Sepik river.

**DIRECTOR** Lee Robinson and cameraman Carl Kayser, with the camera mounted on a quickly improvised raft, make an effective traveling shot of a casualty being transported down river in a native laktois or dugout canoe.—Photos by Alton L. Fraser, Sydney, NSW.

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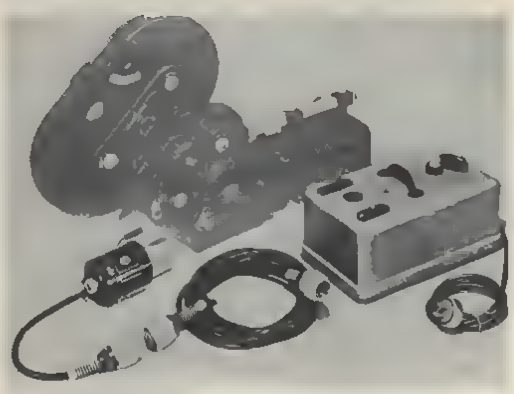
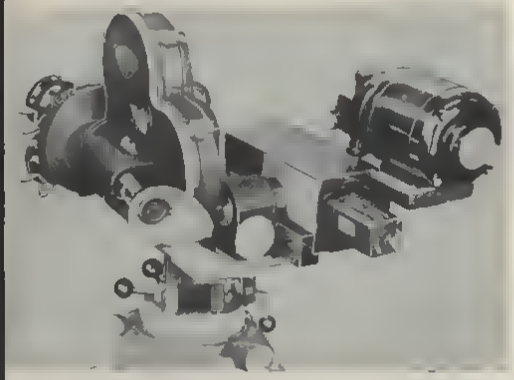


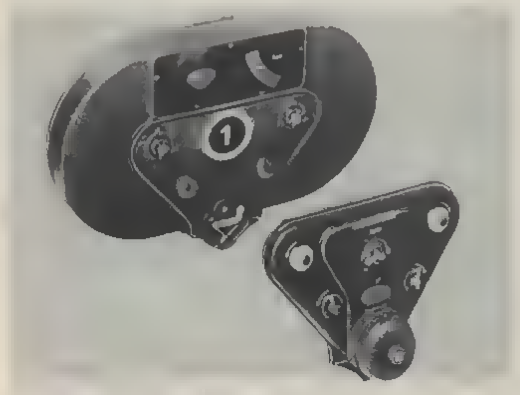
THE SYNCHRONOUS motor, shown here detached from camera, is furnished with its own 110-volt, 60-cycle AC power supply

# New Accessories Extend Range Of 16mm Arriflex

**New 400-foot mogozine, synchronous motor, and animation motor open new fields of operation for this versatile portable 16mm comero.**



ANIMATION MOTOR features ¼-second exposere for either single-frome or continuous shooting ol 60 f.p.m.



400-FOOT film magazine for Arriflex 16, shown here with torqee booster motor (lower, right) detached

VERSATILITY of the 16mm Arriflex camera has been hroadened by three new accessories certain to find interest among owners of this camera who use it for either studio or location production. Last month. Khng Photo Corp., exclusive importers of Arriflex cameras, introduced a new 400-foot film magazine, a synchronous motor, and an animation motor for the 16mm Arriflex.

The magazine is primarily designed for 400 ft 16mm single or double perforated film on plastic cores (darkroom loads), but by removing the core adapters it will also accept 200 ft of film on daylight loading spools and a corresponding 200 ft. take-up spool.

The magazine is of the single compartment displacement type in order to make it as light and compact as possible By using the Arri shoulder-pod, the Arriflex 16 can still be hand held with the larger 400-ft. magazine attached.

There is no need to connect belts, adjust friction or worry about clutches with the Arriflex 16 magazine An auxiliary take-up motor attaches to the magazine, and when the complete unit is placed on the camera, it is automatically connected to its electrical system and is controlled by the camera switch- Only one auxiliary take-up motor is needed for each camera, irrespective of the number of magazines acquired

The detachable torque motor drives the take-up through a gear transmission with the correct tension regardless of the amount of film on the take up spindle The motor operates on 6 8 volts DC, and obtains its energy from the power supply used to operate the camera. It is equipped with a forward-reverse switch, corresponding to the forward-reverse feature of the Arriflex camera. Each magazine has a footage counter, and is numbered for easy identification

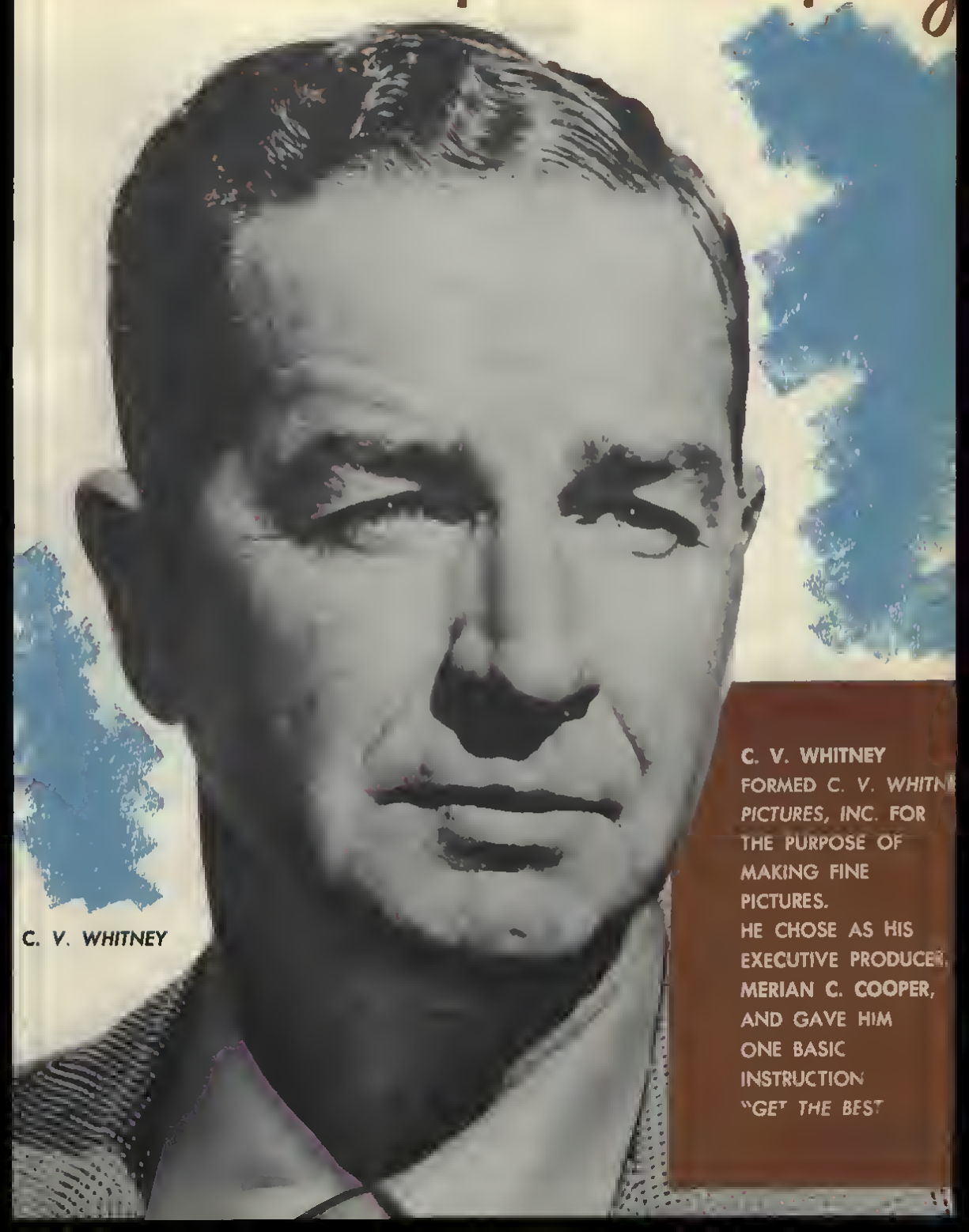
The synchronous motor for driving the camera is easily interchangeable with the variable speed motor, supplied as standard equipment with the Arriflex Unusally light and compact, the synchronous motor can be used on the camera for hand-held shooting

The motor is furnished with its own 110-volt, 60 cycle AC power supply. Output to the camera motor is 42 volts, 60 cycles AC and to the torque motor on the magazine (when used) 8 volts DC.

The animation motor features ¼ second exposures for either single frame or continuous shooting at 60 frames per minute A built-on frame counter registers up to 4 digits. The Animation motor can be used manually, with a foot switch, relay, or an intervalometer The unit operates on

*(Continued on Page 255)*

# A new motion picture company



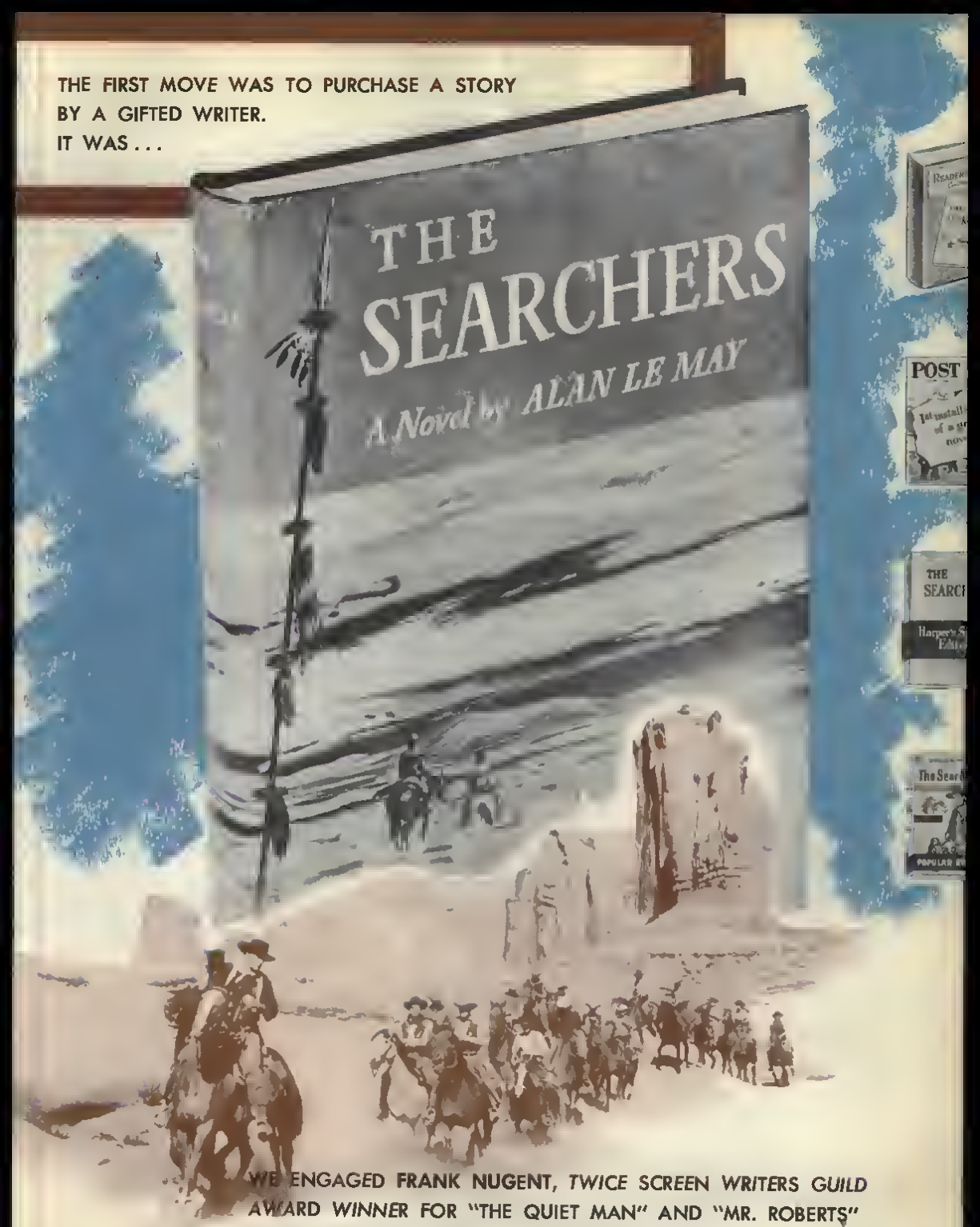
C. V. WHITNEY

C. V. WHITNEY FORMED C. V. WHITNEY PICTURES, INC. FOR THE PURPOSE OF MAKING FINE PICTURES. HE CHOSE AS HIS EXECUTIVE PRODUCER MERIAN C. COOPER, AND GAVE HIM ONE BASIC INSTRUCTION "GET THE BEST

THE FOLLOWING PAGES TELL THE BOOK AND THE PEOPLE, MERIAN C. COOPER, *ACADEMY AWARD WINNER* "FOR HIS MANY INNOVATIONS AND CONTRIBUTIONS TO THE ART OF MOTION PICTURES," ASSEMBLED WITH MR. WHITNEY FOR THE FIRST C. V. WHITNEY PICTURES, INC. PRODUCTION.

ERIAN C COOPER

THE FIRST MOVE WAS TO PURCHASE A STORY
BY A GIFTED WRITER.
IT WAS . . .




WE ENGAGED FRANK NUGENT, *TWICE SCREEN WRITERS GUILD AWARD WINNER* FOR "THE QUIET MAN" AND "MR. ROBERTS" TO WRITE THE SCREENPLAY. NUGENT HAD GREAT SUCCESS WITH JOHN FORD AND MERIAN COOPER IN WRITING FOR THEM "FORT APACHE" AND "SHE WORE A YELLOW RIBBON" AS WELL AS "THE QUIET MAN."

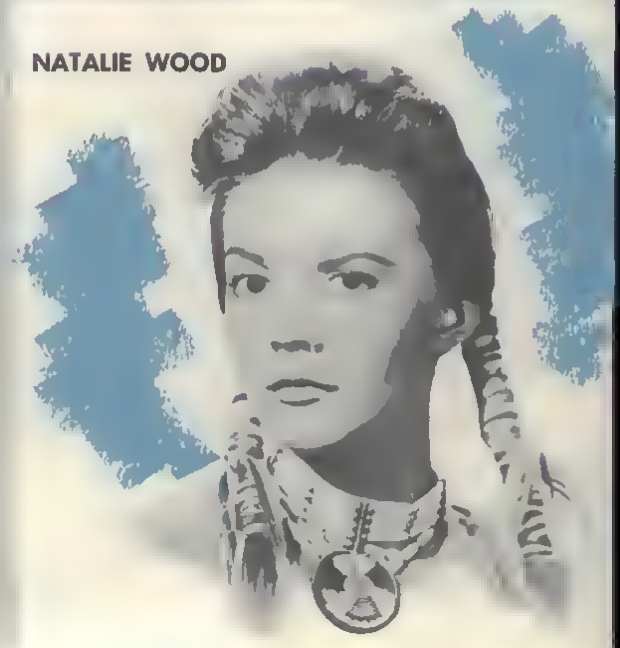
WHITNEY
AND COOPER SIGNED
THE ONLY FOUR-TIME
ACADEMY AWARD WINNING
DIRECTOR, JOHN FORD,
TO DIRECT
"THE SEARCHERS."
JOHN FORD

JOHN WAYNE
THEN WE SIGNED JOHN WAYNE, MANY TIMES TOP BOX OFFICE CHAMPION

JEFFREY HUNTER

VERA MILES

WARD BOND

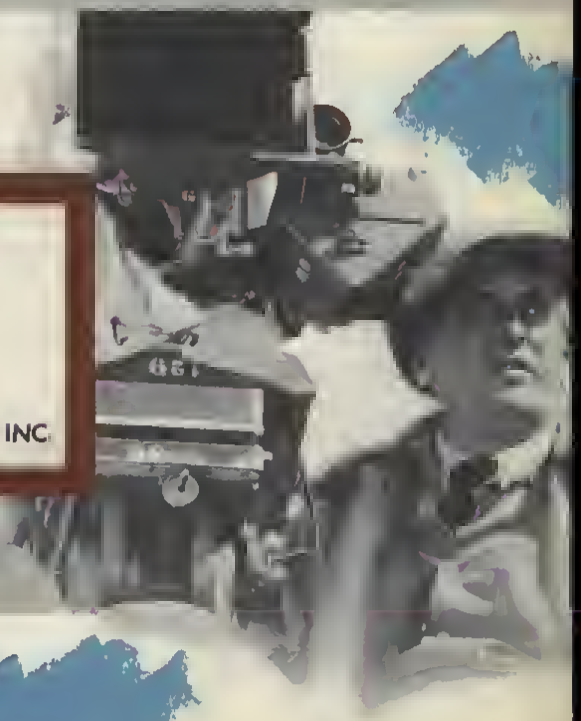


NATALIE WOOD

With Jahn Qualen, Olive Corey, Henry Brandon, Ken Curtis, Harry Corey, Jr., Antonio Moreno, Honk Worden, Lana Waad, Walter Coy, Darothy Jordan, Pippa Scatt, Pot Woyne, Beulah Archuletta.

PATRICK FORD, WIDELY EXPERIENCED IN MAKING MOTION PICTURES IN FAR PLACES OF THE WORLD, AS WELL AS HOLLYWOOD, WE ASSIGNED AS ASSOCIATE PRODUCER.

WINTON HOCH, *THREE-TIME ACADEMY AWARD WINNER* FOR CINEMATOGRAPHY, TO PHOTOGRAPH "THE SEARCHERS" FOR C. V. WHITNEY PICTURES, INC.



FOR THE MUSIC WE ENGAGED MAX STEINER, *THREE-TIME ACADEMY AWARD WINNER, 27 TIMES NOMINATED* . . . and to write the song, "THE SEARCHERS," Stan (*"Ghost Riders In The Sky"*) Jones.

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FILMED ALL OVER THE WEST
IN THE MAGIC OF
VISTAVISION
COLOR BY TECHNICOLOR . .

# THE SEARCHERS

DEVELOPED INTO ONE OF
THE GREAT MOTION
PICTURES OF AMERICA

When MR. JACK L. WARNER saw "THE SEARCHERS"
he wrote MR. WHITNEY:

Warner Bros. Pictures, Inc.
WEST COAST STUDIOS
BURBANK CALIF

OFFICE OF VICE PRESIDENT

March 6, 1956

Dear C. V.:

You and Merian Cooper are to be congretuleted.

THE SEARCHERS is one of the best pictures I have ever seen. Also, extend my thanks to John Ford, John Wayne and all the rest of the members of your outstanding new organization.

Sincerely,

Jack

Mr. C. V. Whitney
C. V. Whitney Pictures, Inc.
1256 Westwood Boulevard
Los Angeles 24, California

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C. V. WHITNEY PICTURES, INC.
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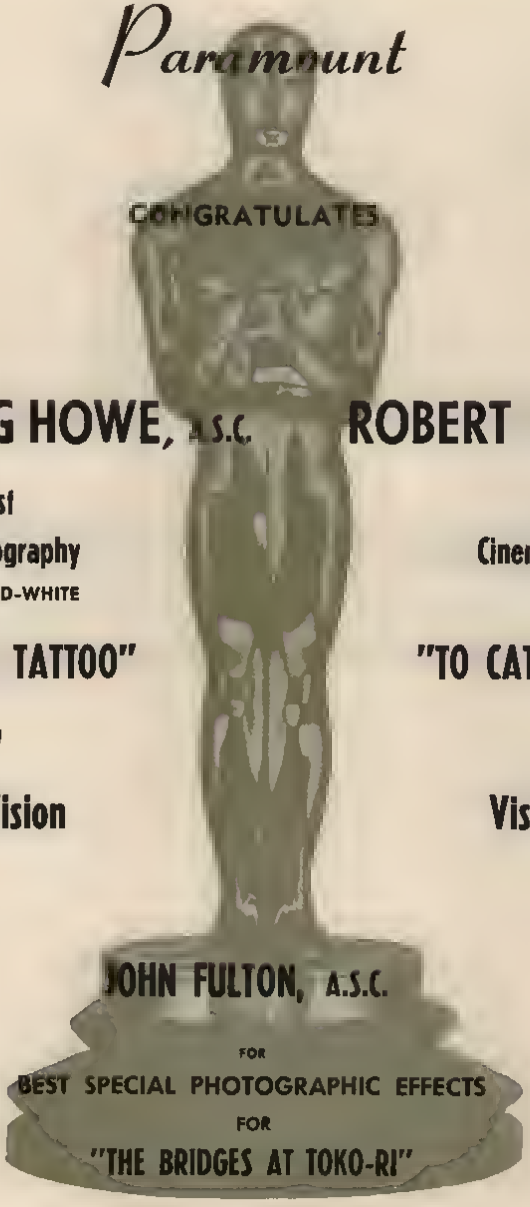

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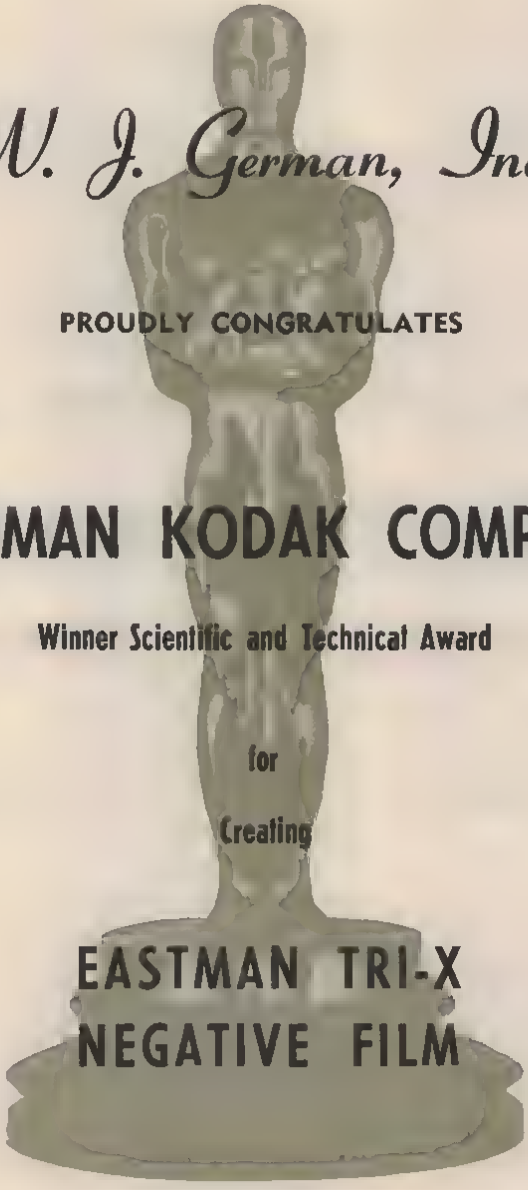
TWENTY-EIGHTH ANNUAL AWARDS



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**TECHNICOLOR MOTION PICTURE CORPORATION**

HERBERT T. KALMUS, President and General Manager

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and

## JAMES WONG HOWE, A.S.C.

Who Photographed "The Rose Tattoo"

and

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Who Also Were

## NOMINATED

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CINEMATOGRAPHY AWARDS

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CHARLES LANG, A.S.C.
"Queen Bee"

JOSEPH LaSHELLE, A.S.C.
"Marty"

HAROLD LIPSTEIN, A.S.C.
"A Man Called Peter"

LEON SHAMROY, A.S.C.
"Love Is A Many Splendored Thing"

HARRY STRADLING, A.S.C.
"Guys and Dolls"

ROBERT SURTEES, A.S.C.
"Oklahoma!"

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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those in the industry for the

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## NATIONAL CARBON CO.

NEW YORK, N. Y.

# Cashing In On 16mm Filming

**How one serious 16mm movie maker, who booked one of his early films on TV, went on from there to make movies for money.**

By ROY CREVELING

"THE VANISHING EL," documentary made by author about Manhattan's last elevated railway, has been televised to 152 audiences. Here he has returned to scene to shoot sequence of final demolition of the "El"—Valdis Berzins photo

IT WAS IN JULY 1949, over Cleveland's WNBK, that the filming efforts of this writer first went out to a TV audience. Since then, my films have been televised more than a thousand times over 95% of America's VHF stations, in addition to UHF and Canadian outlets.

"How do you break into the field?" almost every new acquaintance who owns a 16mm camera asks anxiously. To which I always feel like saying, "Love will find a way," then back down because it sounds foolish. It's not, though. Nothing could be truer. For if you don't love movie making *passionately*, you're just not going to spend the hours required to produce a film with sufficient substance to make someone who doesn't know you from Adam want to spend *his* time and *his* money promoting it for you.

I write here with the assumption that most readers, ambitious to break the professional barrier through TV, stand equipped with little more than a 16mm camera, a tripod, a few accessories, and insufficient capital to engage services of assistants. That's all right. Three-quarters of my films are "one-man productions" made with modest equipment. But, when you do almost everything yourself it's a long, long trail o' winding from the time the creative cogs in your brain start turning, to the day you sit outside a film laboratory's delivery room door awaiting the first sound print of your brain-child. Five-hundred hours, maybe. And I'm speaking of nothing more than a 13-to-14 minute short of the travel-documentary variety. If you love movie-making that much, there is an even chance some distributor might like your film enough to put it on the market.

Of course, the type of subject is the biggest factor in production time. And subjects that require the most time are not always the most rewarding, financially. One of my most often televised pictures was completed in 48 hours. It's a wrestling short called, "Lipstick and Dynamite," featuring Mildred Burk, long time champ of women wrestlers and Mae Weston. I co-produced this one with Jack Pokress of New York, who knew the contenders. We shot from ringside and the balcony on fight night in Newark, exposing a mere 300 feet, since this footage was to be part of an "epic" contrasting the fight ring with the wedding ring side of a lady wrestler's life. But appearance schedules took the girls away from this coast before we got around to doing the gentler side. There'd be a wait of several months.

SHOOTING a scene for author's 16mm documentary, "Paradise Ditch," saga of an abandoned Pennsylvania canal whose rotting barges are shown in foreground.—Fred Lewis photo

Our distributor, Mr. Saul Turell of Sterling Films in New York, advised us to point up the footage we had and market it right away. But, I balked at having my name attached to anything as ordinary as straight TV wrestling fare. With the promise of putting out the complete version later and the fact I had made an extraordinary trick ending for the picture the night of the fight, I relented. By fading out (camera on tripod) while the referee held Mildred's winning hand in the air, and having the pair strike the same pose in the same spot, after the champ had donned her dress (I'd traced their feet on the ring canvas before they left) I was able, by winding back and fading in with camera still on tripod and unmoved, to make a dissolve that causes Mildred to become fully dressed in the ring, without putting down her hand! While thousands cheer, the commentator remarks, "Yes, indeed! It's a fast-changing world we live in. Man, move over!" Finis.

Two-hundred-and-eighty feet of the 300 feet we had shot that night were usable. A record! On another night Jack went back and made 50 feet of audience reaction cut-aways. I spent a day juggling scenes to build up tempo and insure a smash finish. Another couple of days were spent writing nonsense for the narrator. The burlesque was made complete at the recording studio, by adding a background of classical music, topped with Listz's Second Hungarian Rhapsody. And we had a new picture in the can!

Another subject, which I started to film twenty-five years ago, has just received its sound track. (Hollywood, please note: Shooting time, twenty-five years; running time, thirteen minutes. It's a documentary about the Lehigh and Delaware canals of Pennsylvania where, after 100 years, commercial navigation ceased because the barge-towing mule couldn't keep pace with the iron horse. Those historic last days of navigation in 1931 are shown in contrast with the canal's present status as an enchanting 60-mile-long state park. Much water has gone over its dams in the years between. There were floods that wrecked parts of the canal. And there were people who wanted to fill it in for a superhighway. Litigation ensued. All part of the film I call "Paradise Ditch."

So there you have the long and short of it; the ridiculous and the sublime. But, I'd say most of my films average nearly 500 hours each to write, shoot, edit, and follow through.

They're documentaries that most any patient 16mm cameraman could shoot. However, I've livened them up by "starring" a central, dominant object in each, which "borrows" the narrator's voice to tell its side of the story.

In "The Vanishing El," a documentary I made about Manhattan's last elevated railway, one of the old cars realizing its days are numbered, reminisces while "personally" conducting the audience on a nostalgic tour over its twenty-mile route. In fact, according to the report of plays which I receive from my distributor every third month (complete with royalty check), the old El car has taken 152 separate TV audiences down its tracks since the initial run on WCBS, New York, June 26, 1950. It has played return engagements there three times since. It also played WJZ four times, and WNBT four times. Total among all New York City stations: 16 plays. A lot of credit goes to Carl King who permitted the El Car to use his engaging voice.

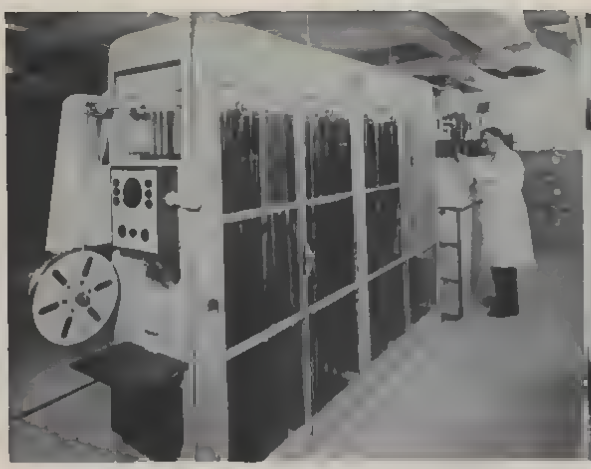
A Fifth Avenue double-decker bus, just before double-deckers disappeared from New York, played a similar role

*(Continued on Page 262)*

**AUTHOR's "The Vanishing El" has been televised by every video station in New York City. It required 500 hours to complete, which, according to author, is "par" for average 16mm short subjects made by him.**

**"LIPSTICK AND DYNAMITE," novelty short about lady wrestlers, was made in 48 hours, is author's most frequently televised film production.**

**"DING-DING HEAVEN," created and filmed by author, relates what retirement is like for an old-time trolley car operating in an eastern railway museum.—Bob Presby Photo.**



FULLY ENCLOSED, dust-proof dry cabinet in foreground, dries and conditions processed film by means of warm, dry air, which is dehumidified, reheated and recirculated

DARKROOM END of the new Arri color processing machine recently installed at Byron, Inc., showing the supply elevator and developing tanks. Film is constantly submerged while in developer

# Byron Opens New Negative-positive Processing Lab

## Modern color film processing laboratory features Arri developing and printing equipment.

CULMINATING MORE than a year's planning, installation and testing is the Arri 16mm/35mm color and developing equipment now in full operation in the laboratories of Byron, Inc., Washington, D. C. Said to be the first installation of its kind in the United States, the new equipment extends the range of Byron's well known "Color-Correct" processing to include the new negative-positive color films.

Arnold & Richter, of Munich, Germany, well-known throughout the world for their Arriflex cameras as well as other film production equipment, made the color processing machine for Byron according to the latter's specifications which included many new and exclusive features.

In a setting white and immaculate as a modern surgery room, Byron is now processing 35mm and 16mm color film on this unique equipment for which a separate building adjoining Byron's main plant was remodeled.

Because quality control is the essence of Byron negative-positive Color-Correct process, constant quantitative analyses of all chemical solutions are made. Each mix is checked before being pumped into replenishment tanks, and each solution within the processing machine is checked periodically during the day.

To insure uniformity, all chemicals are carefully weighed and clearly identified before going to the mixing room. There, rubber-gloved technicians standing on water-resistant cypress walkways, operate a long row of custom-built Alsop stainless steel mixing tanks which feature two propellor mixers. A flip of a switch sets the propellors in motion mixing chemicals with water at 70° F. Another flip of the switch and the mixed solution is pumped across the room to overhead replenishment tanks. Here accuracy of measurement is assured by a synchronous clock on the main control panel which regulates the replenishment rate. At a precise interval exactly one liter of solution flows from the tank to the machine. A unique feature is the floating stainless steel lids fitted to the replenishment tanks which prevent oxidation of solutions.

Refinement of processing solutions is a completely automatic and thorough process. Through an integrated recirculation system, dirt and products of oxidation are removed, and the solutions alternately heated and cooled to hold the temperature within plus or minus 1/8 of a degree F.

One of the cardinal points in the specifications submitted to the Arri company by Byron is that the processing machine keep the film constantly submerged while in the developer solution, to keep oxidation of developer to a minimum.

Control of water temperature for rinses and washes is maintained in the

**CONSTANT CHECKS** are made to insure maintenance of the high standards set by Byron for the Color-Correct process Here sensitometric strips are exposed hourly, processed, then read on a densitometer

**MASTER CONTROL** panel in background enables lab engineer to maintain "electrical finger" on pulse of operations

summer by mixing tap water with cold water supplied by a special chilling apparatus, which also provides cold water for the heat changers in the baths. In winter, hot water from two large gas heaters is mixed with tap water to provide wash water of correct temperature.

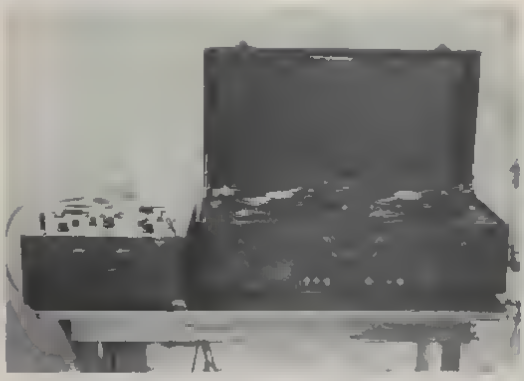
The processing tanks are of glistening white polyvinyl-chloride. Air squeegees are used before and after each bath to eliminate contamination of solutions. Vacuum squeegees remove all surface water before film enters dry cabinet and before it reaches the sound stripe applicator. Heated air is forced through the dry cabinet to dry the film, then it goes through a process of dehumidification, and is then reheated and recirculated through the tightly-closed cabinet which also features a unique static-eliminator.

A master control panel enables the laboratory engineer to keep an "electrical finger" on the pulse of the whole processing operation. Constant checks are made to assure maintenance of the high standards which Byron has set for its Color-Correct process Photographic sensitometric strips are exposed hourly, then processed and read on a Westrex color densitometer and plotted and checked against rigid standards.

The final step, of course, is the printing. Here the latest type Arri printer is employed It incorporates an automatic

*(Continued on Page 263)*

**HERE THE** final phase takes place—the making of color prints on this Arri printer, which features an automatic fading device and automatic scene-to-scene color balancing.



AUTHOR'S arrangement of tape recorder and dual turntable used in recording sound tracks for home movies. Either ear phones or built in speaker may be used to monitor the recordings

SIMPLE CUE STRIP slips over turntable spindle and indicates where to place needle on record for accurate starting of a recorded musical number or sound effect.

# Sound Tracks For Home Movies

**Simple technique for recording sound on tape for synchronous playback with films, using the coincident sound system described last month.**

By JAMES N. WHITAKER
*Technical Staff, Hughes Aircraft Company*

THE PERFECTION of the Coincident (synchronized) sound system for home movies has opened the field of sound to all who are seriously interested in the production of entertaining home movies. The new recruit graduating from the "silent" to the "sound" group may be somewhat bewildered by the great possibilities now presenting themselves, and, without previous experience, may be at a loss as to just where to start.

The auxiliary equipment for setting up a sound track should include a timing device, dual turntables (preferably capable of operating at three speeds) cue strips for use in scoring the phonograph records, a microphone, an amplifier system having three inputs with provision for dissolving any one input into any other input or for mixing any two, and a pair of ear phones.

The timing device most suited for this purpose is a stop watch with a second hand which makes one complete revolution in 60 seconds, and having a minute hand capable of indicating up to 15 minutes of elapsed time. An electric clock having a sweep second hand can be used, but will be far less convenient.

The dual turntables should be of good quality and equipped with individual switches for starting and stopping each turntable. The pickup arms should be equipped with a pointer capable of providing an indication of register between the position of the head and a mark on the cue strip. (See illustration.)

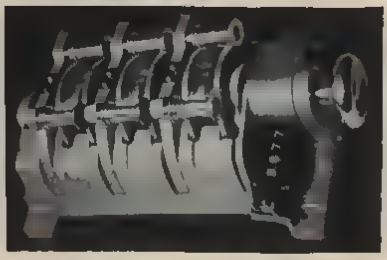
The cue strips illustrated here are cut from five by eight inch index card stock, are ½ inch wide lengthwise of the card, and holes are punched in one end to fit over the spindle of the turntable.

The amplifier may be a relatively simple preamplifier with provisions for mixing or dissolving three inputs. The output need not be at a very high level, since it feeds into the low level input of the tape recorder. It should have an output jack for connection to ear phones for monitoring purposes.

Most home film libraries are built up on a more or less "catch as catch can" basis, consisting of films made on vacation trips, etc., and of various random subjects. Regardless of any pre-filming preparations or lack thereof, the film story is often changed to match the exposed footage, and the final story may

*(Continued on Page 258)*

# SYNCHRONIZER HEAVEN



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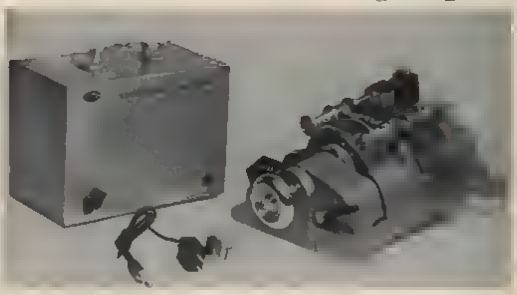

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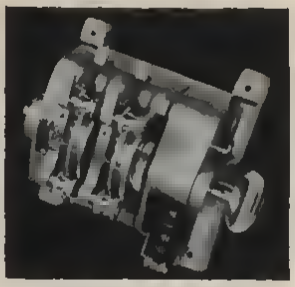

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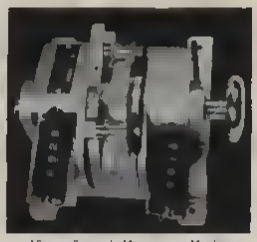

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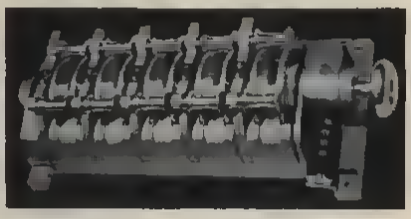

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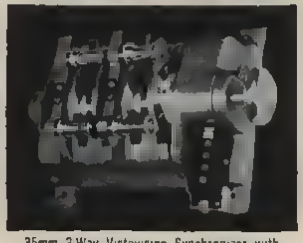

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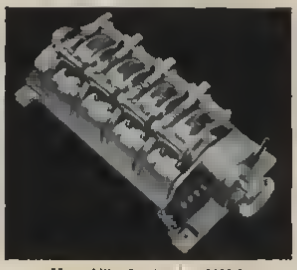

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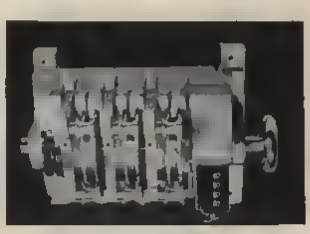

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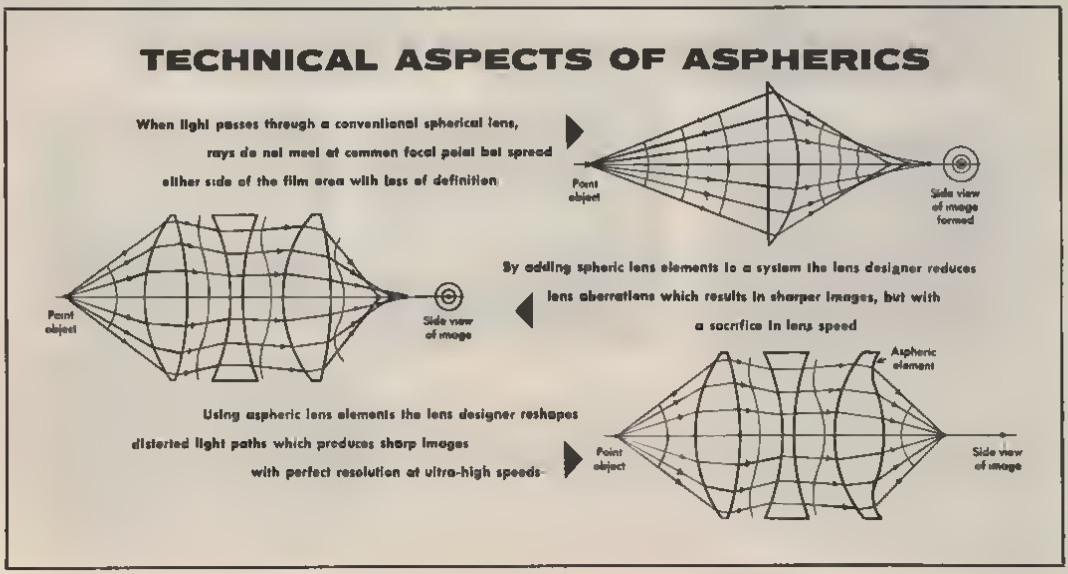
# Aspherics Promise Faster Ciné Lenses

**Aspheric lens elements are lenses of non-raund shapes. Their nan-spherical farm allaws them to reshape light rays which are narmally distarted as they pass thraugh a spherical lens system.**

A LEADING NATIONAL financial and business publication back in 1953 said that the next aim of optics was the efficient production of aspheric lenses. It went on to explain that up to then lens designers spent much of their time correcting aberrations caused by the use of spheric surfaces—the only kind the industry could grind with reasonable efficiency. They concluded that if technology could devise practical methods for turning out aspherics, lens designers could revolutionize optics and successfully meet foreign competition built on low wage scales.

When this was written aspherics was still a dream. Optical science had searched incessantly for the means to faster speeds in lenses. Today, a quiet upheaval is taking place in the optical industry. After centuries of gradually improving the quality and performance of optical systems, the industry now finds itself able to advance the art and science of optical design and optical manufacturing at a rate undreamed of a few decades ago. The acceleration in the progress of optical design has been due primarily to the development of high speed electronic calculating machines. Using one of these machines, an optical designer today can accomplish in a few weeks what formerly would have occupied his efforts over a period of years. This rapid improvement in the theoretical design of new optics is not the complete story; new designs are significant only when they can be translated into actual optical systems by manufacturing. The recently acquired speed of the designer has presented a challenge to the optical manufacturer, because the designer can now compute with comparative ease several types of optics which can improve his designs but whose manufacture has long been considered difficult or impossible. This is the background which emphasizes the importance of one of the newest developments in the optical industry, the production in quantity and at moderate cost of high quality aspheric lenses.

Just what is an aspheric lens? In order to understand the meaning of the aspheric lens, one must first realize that almost all of the lenses used in cameras binoculars, and other optical systems are composed of one or more elements whose surfaces are *spherical* in contour. That is, each surface has the shape of a part of a ball of a given size. For example, if one had a sponge-rubber ball of 2-inch diameter and sliced a small


TECHNICAL ASPECTS OF ASPHERICS
When light passes through a conventional spherical lens,
rays do not meet at common focal point but spread
either side of the film area with loss of definition
Point object
Side view of image formed
By adding spheric lens elements to a system the lens designer reduces
lens aberrations which results in sharper images, but with
a sacrifice in lens speed
Point object
Side view of image
Aspheric element
Using aspheric lens elements the lens designer reshapes
distorted light paths which produces sharp images
with perfect resolution at ultra-high speeds
Point object
Side view of image

part off with a straight cut of a knife, the small piece cut off would have the shape of one type of lens. This "lens" would be "plano" or flat on one side, and the other side would be a section of a sphere of 2 inch diameter. Spherical and plano lens surfaces have been used almost exclusively until very recently because they were much more easily made than any other types of surfaces. In fact, the usual methods for grinding and polishing lenses tend to produce spherical or plano surfaces automatically.

An aspheric lens, strictly speaking, is a lens that has a surface which is neither spherical nor plano. The surface can be a paraboloid, toroid, cylinder, or some other shape that can only be described by a mathematical equation. (It is in this sense the word "aspheric" is used in this article. However, among workers in the field of optics the word "aspheric" is becoming limited to only those non-spherical surfaces that possess a single axis of symmetry and are specified by a general mathematical equation.)

Precision aspheric surfaces cannot be produced by the almost automatic process used to make spherical or plano surfaces. Their manufacture has involved highly precise generating devices and extremely patient work by highly skilled opticians. It is, therefore, of little wonder that high quality aspheric surfaces have had little application in the past.

This is not to say that aspheric surfaces have not had application. It is interesting to note that they have been used both for extremely precise optical systems where cost is not considered, and for optical systems where the quality does not need to be high. An example of the use of aspherics of ultra-high quality is the astronomer's telescope. The surfaces of its lenses or mirrors are polished to fantastic accuracy. Only expert optical workers are competent to perform this operation and the cost and time prohibit such techniques from large quantity production. On the other hand, aspherics of low quality lend themselves easily to high quantity production methods such as molding or felt polishing. They have been used for condensers in still and movie projection systems, searchlight lenses, automobile headlights, magnifiers, and spectacle lenses. For photographic lenses, where relatively high quality aspherics are needed at a reasonable cost, aspherics have seldom been considered in the past.

But why is an aspheric lens so desirable? It is because an aspheric surface is capable of refracting light in a manner not possible with a single spherical surface. The lens designer has a number of aberrations which he must bring within tolerance. A single aspheric sur-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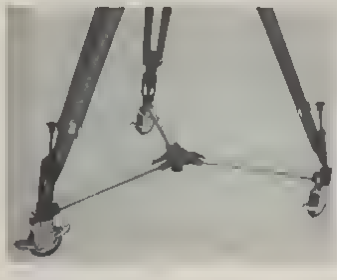

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face is capable of introducing controlled amounts of spherical aberration, astigatism, and distortion, these aberrations are used to compensate the aberrations of the rest of the lens system. This control is achieved by putting varying amounts of power in different zones on the surface of the aspheric. Spherical surfaces have uniform surface power and only the radius of curvature can be specified. Although the use of an aspheric does not automatically reduce all the aberrations to zero, it is a powerful tool with which to improve the performance of an optical system.

At the close of World War II, Mr. Roger Hayward of Mt. Wilson Observatory patented a process for polishing aspheric surfaces with a new type of flexible polisher. Before this time, flexible polishing had produced only moderate quality surfaces. By combining the advantages of flexible polishers and rigid polishers, Hayward succeeded in producing aspherics of extremely high quality. His method does not require the optician to perform the tedious and time consuming hand corrections that had been previously necessary. The most severe limitation of his polishing technique was that it had to start with a fine-ground aspheric surface of greater accuracy than was usually obtainable.

This difficulty was solved by Dr. A. B. Meinel, a brilliant young astronomer at the Yerkes Observatory. He developed a method for fine-grinding with accurately made grinding tools that could be machined to any desired contour. Dr. Meinel used the combination of his grinding methods and Hayward's polishing methods to make aspheric surfaces of excellent quality for his research in astronomy. The only question that remained was the practicality of these methods for commercial production of aspherics.

The optical industry today has started to prove that these methods can be used to produce high quality aspherics in commercial quantities. Several companies use Hayward's polishing techniques in making optical systems for the Air Force. The Perkin-Elmer Corporation uses both the Meinel and Hayward methods to produce a variety of as


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pherics for both military and commercial use

The outlook for photographic lenses is encouraging. It is safe to assume that before long the cost of making high quality aspheric lenses will permit their extensive use in amateur and professional photographic lenses. In fact, the Elgeet Optical Company has just announced the first of a series of ultra-high-speed photographic lenses incorporating aspheric elements.

Coincidentally, the Elgeet aspheric contribution comes on the firm's tenth anniversary. Its interest in aspherics began a few years back when it seemed certain that means had been found to produce superspeed films. The industry began at once to crane its neck for lens speeds to match the advanced film speeds. And once again the lens maker's dilemma became apparent. Speed could be had only at the sacrifice of clarity.

While the industry girded itself for a war of f/stops, Elgeet set its sights for a lens of far-reaching possibilities, a lens that would some day reach optical optimum. The Elgeet Golden Navitar, 12mm f/1.2 Wide Angle Lens for 16-mm movie cameras, is a 9-element lens, aspheric plus high index rare-earth elements. It offers cine cameraists the first aspheric movie lens and the world's fastest wide angle lens. It is 66% faster than an f/1.5 lens, covers 4½ times the area of a normal one-inch lens and delivers needle-sharp images over a 60° angular field.

Today only a minute fraction of all lenses produced contain aspheric surfaces. But as lens designers more fully understand the benefits of using aspherics, and as lens manufacturers realize that commercial production of aspherics is now possible, this situation will change. You may now look forward to sharper lenses for cine cameras that will have greater resolving power, wider fields, and higher speeds than ever before

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The above article was abridged from "Aspherics Come of Age," a paper by Robert H Ginsberg, research associate at the Institute of Optics, University of Rochester, Rochester, N.Y.—EDITOR


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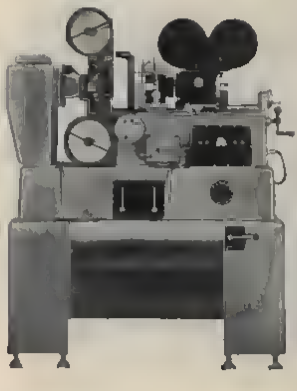

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## PHOTOGRAPHING "THE FRIENDLY PERSUASION"

*(Continued from Page 217)*

belong in our pictorial compositions. We injected luster and light into the sets by projecting soft, diffused light from low angles, as through windows and doors, and while this light was full and rich it wasn't hard and sharp. And by thus gaining an extra stop in speed with Eastman Color negative, we achieved greater depth in the photography.

The stylized lighting employed permitted the fine woodwork of the interiors to take on a rich, warm coloring. At the same time, it brought into sharp detail the textures of the woodwork, and of the props and costumes, all of which were so essential in pointing up the atmosphere and the mood of the times.

One of the greatest challenges we ran into while shooting this picture was when we moved to the bedroom sets. There were two—one, the young daughter's, and the other occupied by her two brothers. Director Wyler wanted the girl's bedroom to have a poetic quality pictorially; the girl had just fallen in love, and in her bedroom she spends many happy moments rhapsodizing in her own little fairyland. The scene read great in the script, but when we went on the set and saw a room with a low, slanting ceiling that started at the floor line at one side of the room and ran up to only 6 feet in height, and was some 20 feet in depth, had one small window and a single door—well, we knew we had another real problem on our hands. The action called for the girl to promenade and pirouette back and forth the length of the room (creating a problem of depth, also) as she rhapsodized her love affair.

There was but one place for the camera, of course—right in front of the set, shooting straight into its 20-foot depth. There was the ceiling with its heavy beams. The little two-foot square window. It was a situation to discourage a guy, if he'd let it. But I often think that a challenge of this kind is what a director of photography needs to bring out the best in him—or at least to prove his ability. Fortunately, director Wyler isn't one to rush a man in a situation of this kind, so there was ample time to give this set the special treatment it required—lighting from the floor, light bounced off walls, and light coming through the window, etc., to create the idyllic scene that Wyler had in mind.

In such situations as this we had the unstinted cooperation of the art director and his staff. Many times I had to resort to the use of additional color in a scene because I couldn't put light into a particular area. So I'd have one of the art staff put in a spot of blue or of red—some logical object of set dressing. This tended to give the set more solid structure, pictorially speaking, and to relieve monotony.

Earlier, I mentioned that I used mirrors to re-direct light when the set precluded use of the necessary lamps. I would throw a beam of light into the room through the window to create a pronounced sheen on a wall; then behind a chair I would conceal a mirror, which was turned at an angle to redirect the illumination to produce a needed highlight in the scene. Mirrors were used in such instances because the objects (chairs, etc.) usually were not large enough to conceal a set lighting unit.

Naturally, in such confined interiors, we had to be extremely careful in lighting the individual players. Director Wyler never believes in holding his players within the fixed confines of chalk marks on the floor. Thus, if a player when reading his lines felt like walking three feet further than he did in the rehearsal, Wyler let him do it for the more natural effect that resulted. This imposed the problem of modifying the intensity of the light falling on the player as he moved in order that he would not "burn up" when approaching the light unit directed upon him. This was accomplished by stationing grips at every strategic lamp on the set, each with three scrims of different densities. If a player walked beyond the prescribed area, I would signal the grip at the strategic lamp to place the proper scrim before it in order to diminish the light falling on the player.

I encountered another unique situation on this picture not commonly found in the average production. William Wyler, directing this picture in his own inimitable manner, sometimes decided to shoot a particular scene with three cameras in order to maintain continuity of action, yet have a variety of camera angles to cut to. Thus he kept three cameras and crews on the set daily until the production was finished. Three cameras shooting simultaneously, each from a different angle, presented an obvious lighting problem: what was the key-light for one camera became a cross-light for another. The remedy, of course, was to attain a very delicate balance in the overall lighting, particularly because on most scenes shot with three cameras we would have as many as six people on the set. But it was when Wyler wanted the three cameras to shoot simultaneously a "big head"

closeup, a two-shot, and a full figure shot of all six players moving about the set, that the real lighting challenge presented itself.

I have been asked what ratio I used in lighting the sets. Here I threw the book away. In shooting a story of this kind, there should be no fixed ratio; no "don'ts" to adhere to. Instead, I felt that the lighting should be adapted to the mood of the story, and that is what we did in ligbting all the interiors of this production. I think that the success in lighting sets such as we had to deal with was more a matter of knowing our lighting tools and basic exposures.

"Painting with light" is a term we often hear in connection with cinematography. It is most appropriately used in describing the use or projection of colored light into a set or on a subject in order to point up or enhance the mood in which the scene is being played. I utilized this technique many times for the very purpose. For example, there were few happy moments in the life of the Quaker family around which this story revolves. They were nevertheless a happy people and extremely religious, and when we did come to the few gay moments in their lives (as set down in the story) such as a departure of a member of the family to visit a distant relative, or of the daughter in love, mentioned earlier, as she daydreams, colored light was employed to enhance the mood called for.

In the scenes of the daughter in her bedroom, soft, pink light was lavishly used. In contrast were the scenes when Gary Cooper would sit down with his wife for a cup of coffee, or during the evening meal; here I used warm, yellow light abundantly. The colored light was achieved, of course, by placing colored gelatin filters in front of the set lamps.

There will be those who will take exception to this technique, saying perhaps that such color isn't natural. But I feel that a cinematographer or a film producer has the same license—the "poetic" license, if you will—to utilize color for effect just as the old master painters did, as we so convincingly saw in those memorable paintings in the Mellon art gallery.

Indeed, I was actually challenged on this later when it came time to shoot an indoor exterior of a farm house. The time of the action was dawn and there was the proper backdrop in the form of a skillfully painted cyclorama in back of the set. In lighting this set, I felt that a touch of pink light would enhance the feeling of dawn pictorially. "When did you ever see pink coloring in a dawn?", I was asked. I wasn't sure that I ever had; but I had seen paintings in which pink had been used very subtly


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and with great effect. To cinch my case, I produced a Maxfield Parrish painting of a dawn scene in which Parrish used pink hues most effectively.

I think it is very important that the cinematographer on a production work closely with the director and the producer in order to do everything possible photographically to establish and sustain the mood of the story. I don't think that many directors and producers today are aware of what this can mean to them and to the success of their production. They usually walk on a set and take it for granted that "you just light it. that's all!" But if they would only take the time to plan the lighting with their cameraman in advance and to evaluate his suggestions, they would be amazed what can be accomplished by careful, studied lighting to bring out textures, to enhance mood, and to point up characterizations which invariably are so important to a story.

I have dwelt so far only with the techniques employed on the interiors of "The Friendly Persuasion," simply because interiors demand a lighting technique that obviously cannot be applied to exteriors. Unfortunately lack of space precludes going into the "exteriors" phase of the production, but suffice to say that for the most part, conventional techniques were employed in all.

In closing, the thing I should like to stress is that if the cinematographer will capitalize on what he feels are the obstacles, production-wise, he will come off all right, because invariably, if he will take the time to think out his problems, and if he has a cooperative director, solution will come easily.

I have stressed the great contribution to the lighting and staging of this production which resulted from my chance visit to the Mellon art gallery I think that every director of photography can always find ideas and perhaps answers to problems through careful study and analysis of the works of the old masters. In such paintings he will find an assist or an answer in these days of high-pressure production when the average cameraman doesn't have enough time to analyze or digest in advance the production to be filmed, and therefore is unable to properly think out what is to be his line of approach

I think that stylized lighting of a production to underline the story theme is just as important as the theme music, for which studios spend great sums. Just as the music score is created to enhance the dramatic values of the production, aurally, so also the photography, when properly planned and executed, makes a similar contribution pictorially.

## WHAT IS THE ACADEMY?

*(Continued from Page 221)*

industry in many other ways. It maintains an important and growing library of motion picture memorabilia and technical and research information. which is a mainstay in studio activities. It owns and operates its own theatre—the Academy Award Theatre — which is used for press previews, old film showings and screenings for studio employees. It functions importantly in the fostering of international aspects of the industry insofar as Hollywood is concerned It sponsors the produciton and exhibition of industry documentary films It is presently planning an International Film Congress. It publishes quarterly the Players' Directory. the bible of studio casting directors. Bulletins of screen achievement records are issued periodically to aid writers, directors, producers and technical craftsmen in keeping up-to-date published accounts of their activities. It sponsors the annual Hollywood Studios Still Photography Show.

Craftsmen in the film industry recognize that the Academy has the same influence in its field as an institution of higher learning does in a community. Through its vast library it is a source of knowledge. New ideas in technical, artistic and cultural fields fostered by its diversified membership have been of far reaching consequence. All branches and divisions of people within this structure look upon the Academy as a staunch champion through the solidarity of organization.

Since 1929. when the late William De Mille succeeded Douglas Fairbanks, Sr., as president, there have been eleven Academy presidents, some—like Charles Bracket—serving several terms. Producer-director George Seaton succeeded Bracket as president last year. Since the big Oscar night last month, Seaton has been lauded for having directed one of the slickest, most successful Academy Awards presentation shows in the history of the organization—his first, incidentally.

Relatively unsung over the years is the capable staff directing the Academy affairs from offices within the Academy Award Theatre in Hollywood, and headed by Margaret Herrick, Executive Director. A former librarian from Yakima, Washington, Mrs Herrick is credited with starting the Academy's

valuable library in her spare time in 1936. She is also credited with having given the name Oscar to the Academy's gold statuette. In her capable hands, the Academy has functioned smoothly for more than two decades.

Aiding Mrs. Herrick is Sam E. Brown, the Academy's Assistant Executive Director, in whose competent hands many Academy problems are placed for solution, especially around Awards time.

When the library, which Margaret Herrick started out-grew its spare-time status and developed into a major Academy function, Betty Franklin was added to the staff and subsequently placed in charge—a post she still holds.

The Academy Library is a veritable mine of information for those seeking the history and development of motion pictures. It is the largest of its kind in the United States and one of the most complete in the world, and is cross-indexed to provide information covering all aspects of the industry. More than five-thousand books, periodicals and other publications about films are sandwiched in with quantities of printed detail concerned with radio and television as they affect the film field.

The value of these records is indicated by the constant use made of them by studio personnel, especially research departments, publicity offices and studio film libraries.

An analysis of a typical day's activity at the premises shows that inquiries range from requests for photos for use in illustrating stories, to lists of films having similar subjects or sequences such as a dream sequence, an American history sequence, a horse racing sequence, etc. Historical characters in films and who portrayed them in what picture is another topic in frequent demand. Biographical films about musicians; information about women as murderers in pictures and how they killed their victims; location information, such as data concerning the Australian coast, a little known island in the Carribean, a section of London—all are compiled in rapid style.

Also sought after are casts and synopses of old films; the title of motion pictures where the questioner remembers a fragment of the plot or of specific individuals such as film editors, cameramen, costume designers; names and addresses of organizations; identity of studio department heads; dates of births and deaths of Hollywood notables; story rights and story purchases; and what happened to old producing companies.

Much correspondence is maintained with students in out-of-state schools who write to film studios requesting information. These letters are forwarded to the Academy library for answer. Subjects of questions are of all types; history of newsreels; the application of the

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documentary technique to feature films, types of publicity campaigns—uses of miniatures; lighting effects, adaptations of films for future uses in schools and churches

The library attendant takes into consideration the general knowledge, school subjects, scholastic standing and local library facilities available to those asking questions and frequently suggests literature written in foreign languages as a further assist to obtaining the information needed.

Among the rare books and records housed in the library is the complete business history of one of the world's first film producers. Colonel William Selig, a Chicago pioneer. Included is a hand tinted motion picture of the first all color film, "The Coming of Columbus," photographed in 1912. Among the historical camera equipment in this collection is a Selig polyscope, samples of odd-size films (pictures were not always made on 35mm stock) and many interesting early day celluloid efforts.

A visitor inspecting these rooms would also come across the Richard Barthelmess collection, forty eight scrap books prepared by his mother, each devoted to a specific picture in which he starred. The books contain reviews, fan magazine material, general publicity and other copy pertaining to a particular film.

Recent donors of similar collections are Walter Wanger, Jean Hersholt, Mack Sennett and Sol Lesser.

Other valuables include the complete file of "Sight and Sound," famous English critical quarterly, volumes of early day trade papers, both foreign and domestic, and bound issues of all present day film trade journals.

There is an air of nostalgia in the "morgue" of more than 20,000 picture folders. This limbo contains photographs of long-forgotten motion pictures and of stars whose names shimmered brightly in the flickering lights in the yesteryear of show business.

Here are carefully preserved "stills" of Alla Nasimova, the screen's silky siren, William S Hart, the two-gun hero, Clara Kimball Young, Theda Bara, Francis X Bushman, and Constance Talmadge; Fatty Arbuckle, Tom Mix; Jean Harlow; Mary Pickford; and countless others whose fame will never die.

There is categorical information covering more than nine thousand actors, writers, directors, producers, musicians and film editors from the early silents to today's titanic productions.

Studios call for help in compiling records of their own early years and perhaps to supply lists of films produced by them in the forgotten past. The library did considerable research on the history of sound pictures for Warner Brothers Studios when they celebrated the twentieth anniversary of audible films.

The library is not just a storehouse of printed material. Progress is being made in the development of a permanent film collection which it is anticipated will contain all of the important pictures of the past, present and future produced in Hollywood. Complementing this will be a selection of foreign films to be obtained on a reciprocal basis. Showings of these pictures are offered to the Academy membership and students of film technique.

The origin of "Oscar" has been a source of keen interest to people everywhere and many are the myths that have sprung up around this golden achievement trophy.

It was in early 1927 that a decision was made to provide the Award of Merit for outstanding achievement in the form of a statue.

During the first discussions, Cedric Gibbons of the art directors absorbed the various suggestions and sketched the impressive figure on a tablecloth. The drawing was carefully removed from the napery and turned over to sculptor George Stanley, who executed the first year's small roster of statuettes in solid bronze.

A couple of years later, a mold was made, and thenceforth the figures were cast in Britania metal, used also by the silversmiths of Sheffield, England, in their crafting of fine tableware. And then a coat of pure gold was applied to give the prized gleaming surface to the little figures.

This same mold, kept carefully in a locked strongbox between use is still used in the manufacture of Oscar's annual quota.

The most widely accepted story of how Oscar got his name attributes it to Margaret Herrick, now the Academy's executive director but then its librarian. When she saw the first completed figure she exclaimed: "Why, he looks just like my Uncle Oscar." But the name stuck, and Academy employees used it familiarly until one day, it is said, columnist Sidney Skolsky visited the place, picked up the item and ran it in his syndicated column.

At the age of 28, and in as good as shape as ever, Oscar is fast becoming a truly legendary figure. Although he has reached a quantity of 782—all presumably identical—there are no two of him exactly alike. And despite his annual increase in numbers, no one thinks of him as anything but one person, the most sought-after, hard-to-get, coldly impersonal and at the same time warmly gratifying individual known to Hollywood. **END**

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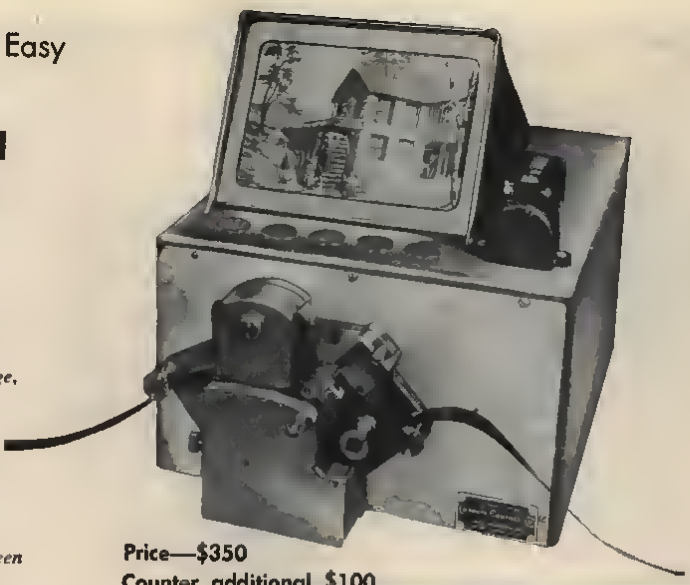

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*(Continued from Page 226)*

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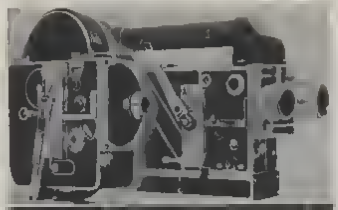

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## ASSIGNMENT IN NEW GUINEA

*(Continued from Page 223)*

of nearby Goroka, possessing as it did its own generating plant which gave electricity to the grass huts, a mammoth deep freeze for supplies and special refrigerators. These were unknown luxuries in the highlands where everything has to be flown in to the area.

However, after this initial location of comparative comfort the unit moved rapidly to the four corners of New Guinea, operating in rugged areas where vital equipment had to be transported by hand across turbulent rivers, up precipitous mountains and through crocodile-infested lakes and rivers of the interior.

Because of this difficulty in operation, the crew and equipment had to be kept to a minimum and the major moves by special charter planes had to be carried out with extreme efficiency to insure no loss of shooting time. In many instances the camera crew and director were the last to board the plane and did the required aerial shots while flying from one location to the other.

The camera crew, as chosen by the joint producers for the job, were myself as director of photography; Bill Grimmond, camera operator; Ken Lankshear and others, assisting.

This Australian unit which has had considerable experience, particularly with location films in and outside Australia, had just finished shooting an Eastman Color half-hour T. V. series for Byron Haskin and Joe Kaufman. This series, shot in Australia, was called "The Adventures of Long John Silver."

From the outset, producers and cameramen agreed that for such a new venture in such difficult terrain, only the most reliable camera equipment could be considered. Therefore a new Mitchell N. C. with all its latest trimmings of parallax corrected finder, together with a French 35mm Camerette were purchased for the production.

As two versions of the film were produced, one in English and one in French, a good deal of simultaneous shooting was done for action shots, using both cameras. This double shooting proved invaluable for the big scenes in the film when more than 12,000 fully decorated natives participated in a sequence where they act as a giant steamroller to flatten 12 ft. high kunai grass and make an improvised airstrip. Material for parts of this sequence, shot on a gigantic scale, could only be obtained once.

The camera gear was specially cared for by the operator, Bill Grimmond, who worked in Samoa recently with Winton Hoch, A.S.C. Bill kept on setting up his dehydration box, which allowed for the camera and lens plus accessories to be dried out every night by means of a low-voltage electric globe and desiccators. We are happy to say that, at no stage, was any trouble encountered with either camera.

The Eastman Color negative, both exposed and unexposed, was kept in a special refrigerator at low temperature.

This refrigerator was taken on all moves throughout New Guinea from the moderate climate of the Eastern Highlands to the steamy jungle heat of the Coastland and along the swampy areas of the Sepik River. Fortunately, the film stock remained in perfect condition throughout the shooting.

Consignments of rushes, packed in dry ice and re-checked and repacked at every port on the way, were consigned by air every 10 days to Paris, where it was processed at the Eclair laboratories.

It was my first job with this big film laboratory and the splendid coordination between laboratory and cameraman before and during shooting of the picture made the photographic assignment a very happy one. Results proved to be tops with both producers and laboratories and not one retake was required.

Owing to the difficulty of operation it was also necessary to limit the number of lights and the only equipment used were two MR 120-amp arcs, four 5kw spots, three baby spots and numerous photofloods. The generator used was a small 25 k.w. unit.

This power supply was sufficient for the small amount of interior shooting, all of which was actually done on location. It was also of inestimable value for use within limited areas of exterior shooting on overcast days.

As small as they were, they kept us shooting all the time and when exposures in the dense jungle areas of Madang were as low as T2.8 they gave us a useful booster light on the actors' faces.

As the tropical weather of New Guinea consists of endless days of hazy atmosphere and overcast skies, we were obliged to work to alternative schedules with interior shooting of small sets held as a cover against dull weather, and when these were finished it was necessary to incorporate sequences in dull but very effective light.

We also utilized a large number of reflectors which, when the sun was right, gave us the only booster light required.

Most of these reflectors were held by natives who were recruited and instructed in the job. In a comparatively short time they learned by hand signals how to set reflectors, which were then carefully checked by the gaffers. Although

they obviously had no idea just what they were doing, the results were extremely satisfactory. Large numbers of natives were also used as general grips and many of them were extremely adaptable.

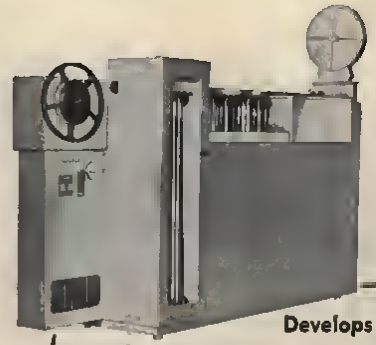
In addition to being recruited as technicians, quite a number of natives were chosen to play featured roles in the film and every one of them showed remarkable aptitude for acting.

This of course is understandable when it is realized that their corroborees and native dances are all based on story-telling and mime. Although they did not understand exactly what was happening, they were tireless in their ability to repeat a scene many times exactly as instructed and were very quick to learn their first instruction—never to look at the "hokis" or camera.

One of the chief difficulties in handling the large native sequences was the language, as very few spoke even Pidgin English.

In order to direct each scene, Lee Robinson had to speak in Pidgin to the various interpreters—or "turn-talks"—who would then relay the message to as many as six different tribes of natives.

Pidgin English, in itself, requires a great deal of play acting and description, and is a lengthy process. For instance, in order to convey that a take

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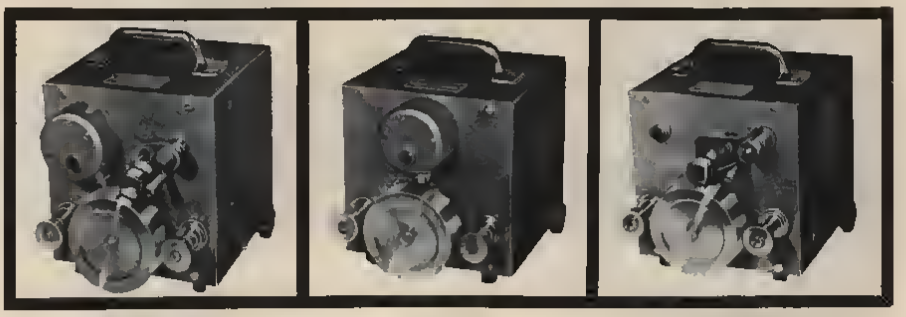

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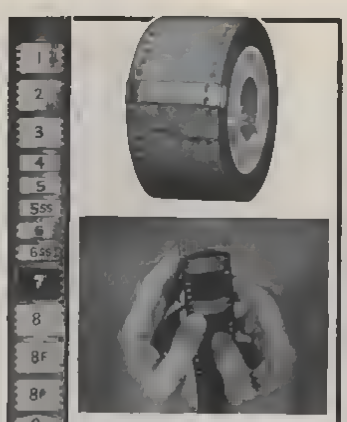
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and not rehearsal was coming up and that the natives in this scene had to gradually lower bows and arrows and stare in amazement at an airplane which has just lauded O/S. it was necessary to embellish the instructions as follows: "Now this time all 'e workim strong and true Im 'e no gamon. Im 'e no lazin' about lazin' about nothin'. All man 'e sleepim how and arrow and im lookim along strong along balus Mum ma bilong Thunda im 'e come and sittim along ground now"

From their simple eagerness to enact these stories for the "Poppa bilong picture." as the Director was called, it was difficult to remember that these warriors, armed with their tall deadly spears and stone axes, were only recently savage cannibals

However, whether on location in the picturesque but primitive villages of the Highlands or on the more civilized mainlands of the coast regions or in the remote Venice-like villages of the Sepik River where giant 50-foot canoes are paddled by magnificently built Meris or native girls, the cooperation we received from the New Guinea natives was magnificent and it was largely due to their efforts that we were able to finish the picture within our 13 weeks' schedule.

In addition, of course, we were afforded unlimited assistance by the Administration officers in New Guinea, without whose cooperation it would not have been possible for this film ever to have been made

Throughout the production, the relationship between the French and Australia crews was perfect The French members, although transported overnight from the heart of Paris to what is probably the most uncivilized country left in the world today, quickly adapted themselves to the new background and considered that the assignment was the most interesting and unusual that they had ever undertaken.

"Walk Into Paradise," which has now been completed, is the Australian entrant in this year's Cannes Festival and, in Paris, where it has been previewed, the response has been particularly gratifying

Now that the production has been completed, everyone connected with it feels that the difficulties and hardships endured during the shooting were worth while and that in "Walk Into Paradise" they really have an unusual film which should prove of unique interest to the world.

## SOUND TRACKS FOR HOME MOVIES

*(Continued from Page 244)*

only remotely resemble that which was originally planned This is more often an asset than a liability, for it is usually impossible to exactly predict in advance the opportunities which may arise to photograph the unusual

Whether or not the entire story is planned in advance, the film is first edited and the scenes re-arranged until a continuity with well-defined theme and smoothly-flowing action is created The background music and sound effects are then selected, and the dialogue arranged to complement the screened action. Each sequence is carefully timed and cue points noted, after which the sound track is recorded

A bit of preliminary work will save many hours of cutting and splicing When the films are returned from processing, make a list of each different scene or sequence, particularly noting changes in mood. This may be simply a random list with the first scene numbered 1, and the succeeding scenes numbered in sequence, with a brief description of each

Study this list carefully and mentally re-arrange the scenes to form a logical sequence keeping in mind the underlying theme decided upon for the completed story It is usually possible to accomplish the major editing on paper before making a single cut or splice in the film During this process, carefully retain the original numbers assigned to each sequence. After the sequences are in order and the story seems to flow smoothly and logically, the film is cut and spliced accordingly. At this point a new list is made up as in the beginning, but with new numbers assigned to each scene, sequence or mood in the new order, and the running time of each of these sub-divisions is determined During the timing process, the speed of the projector is controlled by the power line frequency to assure accuracy.

Appropriate background music is now selected for each mood. If several scenes or sequences portray the same mood, it may be possible to cover them with one musical selection The music is timed to determine whether or not the selection is of sufficient duration to cover the action. If not, then two selections of comparable moods may be used

As the music is selected, cue points are noted. These points are in pairs, the first for starting the turntable, and the second for fading from the selection already playing to the selection to be played If sound effects records are used, they should be cued at appropriate

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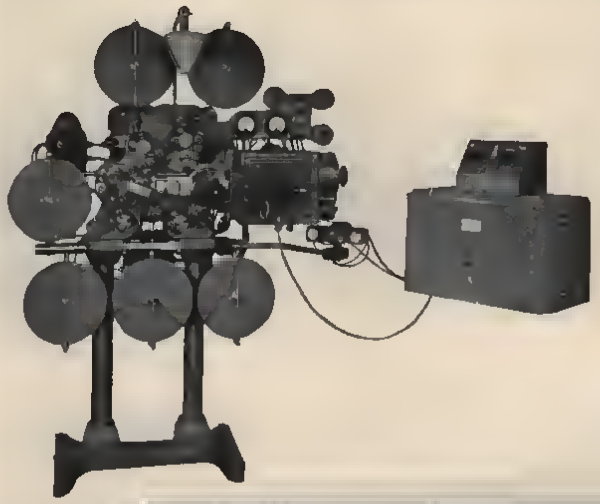

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places in the same manner.

After the background has been completed, the film is once more run through, and the dialogue is set up in a similar manner, or the dialogue may be set up at the same time as the background. The final cue sheet should combine both the dialogue and the background changes, listed in their proper order.

The cue strips used with the records are marked as the background is set up, and are numbered sequentially. The records are correspondingly numbered, using pressure sensitive labels. These numbers are also shown on the cue sheets. The cue strips should be identified with the title of the film and sequence number, and will bear a register mark for locating the pickup arm. The records and cue strips will be stacked together so that the cue strip will always be on top of its associated record as the records are used from the pile.

As previously indicated, the finished cue sheet will include a sequence number corresponding to the record and cue strip number, the cue for starting the record and the cue for the change in music. It will also include the dialogue. For instance, a typical cue sheet might read as follows:

6. *Dagger Dance.*
Columbia #93988-1

*(Continued on Page 262)*


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# Photographic Assignments

## MARCH • 1956

*Who, where and what the industry's cameramen were shooting last month*

### ALLIED ARTISTS

• ELLSWORTH FREDRICKS, ASC, "The Young Guns," with Russ Tamblyn and Gloria Talbot. Albert Band, director.

• ERNEST HALLER, ASC, "The Intruder," with Edmund Purdom, Ida Lupino, Ann Harding and Jacques Bergerac. Irving Rapper, director

### AMERICAN NATIONAL

• BRYDON BAKER, "Scandal, Inc." (Bonanza Prods.) with Robert Hutton and Patricia Wright. Edward Mann, director

• FLOYD CROSBY, ASC, "TV Readers' Digest," TV. Various directors.

• CHARLES VAN ENGER, ASC, "Big Town," TV, (Mark Stevens TV Co.) with Mark Stevens, Barry Kelley, and Doe Avedon. Mark Stevens, director.

• CURT FETTERS, "Science Fiction," TV (Ziv-TV) William Castle, director

• BOB HOFFMAN, "Highway Patrol" TV, (Ziv-TV) with Broderick Crawford. Lew Landers, director.

• WILLIAM A. SICKNER, ASC, "Medic," TV, (Medic TV Prods.) with James E. Moser, Frank Le Tourette, and Virginia Martindale. James E. Moser, director.

### CALIFORNIA STUDIOS

• SAM LEAVITT, ASC, "Hot Rod Girl," (Macirema Prod.) with Lori Nelson, Leslie Martinson, director

• FLEET SOUTHCOTT, "Gunsmoke," TV, (Filmaster Prods. Inc.) with James Arness and Dennis Weaver. C. Marquis Warren, director.

### BILTMORE STUDIOS (New York)

• J. BURGI CONTNER, ASC, "The Goldbergs," TV, (Guild Films) with Gertrude Berg, Robert Harris and Eli Mintz. Marc Daniels, director. "I Spy," TV, (Guild Films) with Raymond Massey. William Berke, director

### COLUMBIA

• GERT ANDERSEN, ASC, Ford Theatre, TV, with Robert Horton and Arthur Franz. Sidney Miller, director.

• HENRY FREULICH, ASC, "Reprisal," (Technicolor with Guy Madison, Felicia Farr and Kathryn Grant. George Sherman, director.

• BURNETT GUFFEY, ASC, "Night Fall," with Aldo Ray and Anne Bancroft. Jacques Tourneur, director

• FRED JACKMAN, JR., "Rin-Tin-Tin," TV, (Screen Gems) with Lee Aaker, and James Brown. Robert Walker, director.

• BEN KLINE ASC, "Shakedown on Biscayne Drive," with Lee J. Cobb, Edward Arnold and Patricia Medina. Fred F. Sears, director

• IRVING LIPMAN, "Celebrity Playhouse," TV (Screen Gems.) James Nilsen, director

• FREDERICK YOUNG, ASC, "Beyond Mombasa," (Technicolor & CinemaScope) (Todon Prods.) (shooting in Africa) with Cornel Wilde and Donna Reed. George Marshall, director

### WALT DISNEY

• CHARLES BOYLE, ASC, "Westward Ho, the Wagons," (CinemaScope & Technicolor) with Fess Parker, and Kathleen Crowley. William Beaudine, director

### FILMCRAFT STUDIOS

• VIRGIL MILLER, ASC, "You Bet Your Life," TV, (Filmcraft Prods.) with Groucho Marx. Robert Dwan and Bernie Smith, directors.

### FLYING A

• BILL BRADFORD, ASC, "Buffalo Bill, Jr.," TV, with Dickey Jones and Pappy Cheshire. George Archinbaud and Frank MacDonald, directors. "Annie Oakley," TV, with Gale Davis. George Archibaud and Frank MacDonald, directors

### FOX WESTERN AVENUE STUDIOS

• KARL STRUSS, ASC, "My Friend Flicka," TV, with Gene Evans and Anita Louise. Robert Gordon, director

• LLOYD AHERN, ASC, "20th-Fox Hour," TV. Robert Stevenson, director.

• EN DUPAR, ASC, "20th-Fox Hour," TV. Jules Bricken, director.

### GENERAL SERVICE STUDIOS

• HAL MOHR, ASC, B. F. Goodrich commercial, TV.

• ROBERT PITTACK, ASC, "Private Secretary," TV, (Chertok TV, Inc.) with Ann Southern, Don Porter and Ann Tyrrell. Oscar Rudolph, director.

• PHILIP TANNURA, ASC, "Burns & Allen Show," TV, (McCadden Prods.) with Gracie Allen and George Burns. Frederick deCordova, producer-director; Carnation & B. F. Goodrich commercials, TV. Frederick deCordova, director.

• HARRY WILD, ASC, "Bob Cummings Show," TV, (Laurmac Prods.) with Bob Cummings and Rosemary DeCamp. Rod Amateau, director. Winston commercials, TV. Rod Amateau, director.

• JAMES VAN TREES, ASC, "The People's Choice," TV, (Norden Prods.) with Jackie Cooper and Pat Breslin. Robert S. Finkel, director

• NEAL BECKNER, "The Adventures of Ozzie and Harriet," TV, (Stage 5 Prods.) with Ozzie, Harriet, David and Ricky Nelson. Ozzie Nelson, director

• LESTER WHITE, ASC, "Navy Log," TV, (CBS). Various actors. John Yarbrough, director.

### GOLDWYN STUDIOS

• WILLIAM CLOTHIER, "Gun The Man Down," (Morrison McLaglen for U. A. release) with James Arness, Angie Dickinson and Robert Wilke. Andrew V. McLaglen, director

• LEE GARMES, ASC, "The Sharkfighters," (CinemaScope & Color) (Samuel Goldwyn Jr. Prods. UA release) (Shooting in Cuba) with Victor Mature and Karen Steele. Jerry Hopper, director.

• WILLIAM WHITLEY, ASC, "Crossroads," TV, (Federal TV, Inc.) with Rod Cameron, Ralph Murphy and other directors.

• RAY FOSTER, ASC, "The Birth of a Song," TV, (Hamblen Prods.) with Stuart, Suzy, Veeva and Obee Hamblen. Russell Vincent, director

• GEORGE CLEMENS, ASC, "Schlitz Playhouse of Stars," TV, (Meridian Prods.). Jim Sheldon, director

• ELLIS W. CARTER, ASC, "Flight to Hong Kong," (Sabre Prods. U.A. release) with Rory Calhoun and Dolores Donlon. Joseph Newman, director.

### INDEPENDENTS

• STANLEY CORTEZ, ASC, "The Lonely Gun," (Robt. L. Jacks Prod. for UA release) with Anthony Quinn and Katy Jurado. Harry Horner, director

• WILLIAM MARGUTTIES, "Hot Cars," (Bel Air Prods. for UA release) with John Bromfield and Joi Lansing. Donald McDougall, director

• CLARK RAMSEY, ASC, "The Killer and 21 Men" (Eastmancolor & Widescreen) (R-G Prods.) with Anthony Dexter, Sonny Tufts and Marie Windsor. Oliver Drake, director

• C. M. PENNINGTON RICHARDS, "Tarzan and the Lost Safari," (Color) (Sol Lesser Prods.—shooting in England) with Gordon Scott and Peter Arne. Bruce Humberstone, director.

• GUY ROE, ASC. "Gangbusters," TV, (Visual Drama, Inc.) Bill Kern, director

### KEY WEST STUDIOS

• WALTER STRENGE, ASC, Series of religious pictures, TV. William Claxton, director

### KLING STUDIOS

• CARL BERGER, ASC, "Death Valley Days," TV (McGowan Prods.). Stuart McGowan, director.

• RAY FERNSTROM, ASC, Van Kamps White Star Tuna commercials, TV. Hank Ludwin, director

### KTTV STUDIOS

• KENNETH PEACH, ASC, "Blood Brothers," (Grand Prods.) with Buster Crabbe, Neville Brand and Ann Robinson. Sidney Salkow, director.

• MACK STENGLER, ASC, "Liberace," TV (Guild Films Inc.) with Liberace. Duke Goldstone, director, "It's Fun to Reduce," TV (Guild Films, Inc.) with Margaret Frith. Bruce Bilson, director

### METRO-GOLDWYN-MAYER

• PAUL VOGEL, ASC, "High Society," (Vista Vision & Technicolor) with Bing Crosby, Grace Kelly and Frank Sinatra. Charles Walters, director

● JOSEPH RUTTENBERG, ASC, "Somebody Up There Likes Me," (Wide-Screen) with Paul Newman and Pier Angeli. Robert Weis, director.

● GEORGE FOLSEY, ASC, "Somewhere I'll Find Him," with James Cagney and Barbara Stanwyck. Roy Rowland, director.

● FRED JACKMAN, JR., "Jube," (Arwin Prods. for MGM release) with Doris Day, Louis Jourdan, Barry Sullivan and Frank Lovejoy. Andrew Stone, director.

● ROBERT BRONNER, "The Opposite Sex," (CinemaScope & Color) with June Allyson and Jeff Richards. Dave Miller, director.

● HAROLD MARZORATI, ASC, "MGM Parade," TV, with George Murphy and MGM contract players. George Murphy, director.

● RUSSELL HARLAN, ASC, "Teahouse of the August Moon," with Marlon Brando and Glenn Ford.

**MOTION PICTURE CENTER**

● ROBERT DE GRASSE, ASC, "Make Room for Daddy," TV, (Desilu Prod.) with Danny Thomas, Jean Hagen and Sherry Jackson. Sheldon Leonard, director.

● KARL FREUND, ASC, "I Love Lucy," TV, (Desilu Prod.) with Lucille Ball and Desi Arnaz. James Kern, director; "Our Miss Brooks," TV, (Desilu Prod.) with Eve Arden. John Rich, director.

SID HICKOX, ASC, "December Bride," TV, (Desilu Prod.) with Spring Byington. Jerry Thorpe, director; TV pilot with Red Skelton (Desilu Prod.). C. Burns, director.

● HAROLD WELLMAN, ASC, "Wyatt Earp," TV, (Desilu Prod.) with Hugh O'Brian. Frank McDonald, director.

**PARAMOUNT**

● CHARLES LANG, ASC, "Gunfight at the O K Corral," (VistaVision & Technicolor) with Burt Lancaster, Kirk Douglas, John Ireland and Jo Van Fleet. John Sturges, director.

● LOYAL GRIGGS, ASC, "The Maverick," (VistaVision & Technicolor) with Charlton Heston, Anne Baxter and Gilbert Roland. Rudy Mate, director.

**REPUBLIC STUDIOS**

● HERR KIRKPATRICK, "The Crusader," TV, with Bryan Keith. John Lucas, director.

● ED COLMAN, ASC, "Dragnet," TV, (Mark VII Prod.) with Jack Webb. Jack Webb, director.

● BUD THACKERY, ASC, "Warrens of Arizona," (Wide-Screen, Trucolor) with Skip Homeier and Kristine Miller. Joe Kane, director; The Ray Milland Show, TV (General Electric) with Ray Milland. Ray Milland, director, "Studio 57," TV with Pat O'Brien. Jerry Mayer, director.

● JOHN MACBURNIE, ASC, "The Millionaire," TV with John Larch. Sobey Martin, director; "Jane Wyman Show" TV, with Jane Wyman Sidney Lanfield, director.

● REGGIE LANNING, "Alfred Hitchcock Presents," TV, with Phil Abbott. Robert Stevenson, director.

● DAN CLARK, ASC, "Do You Trust Your Wife," TV, (Don Monya Co.) with Edgar Bergen. Jim Morgan, director.

**RKO**

● JOSEPH BIROC, ASC, "Tension at Table Rock," with Richard Egan, Dorothy Malone and Cameron Mitchell. Charles Marquis Warren, director.

● GEORGE DISKANT, ASC, "Stage Seven, Hall of Stars," TV, (Four Star Prods.).

● WILLIAM MELLOR, ASC, "Back From Eternity," with Robert Ryan and Anita Ekberg. John Farrow, producer-director.

● WILLIAM SNYDER, ASC, "Beyond a Reasonable Doubt," with Dana Andrews and Joan Fontaine. Fritz Lang, director.

**HAL ROACH STUDIOS**

● LUCIEN ANDRIOT, ASC, "The Life of Riley," TV, with William Bendix. Abby Berlin, director; "It's A Great Life," TV, Michael O'Shea, William Bishop and James Dunn. Chris Nyby, director.

● LOTHROP WORTH, ASC, "The Great Gildersleeve," TV, with Willard Waterman. Charles Barton, director.

● PAUL IVANO, "Stories of John Nesbitt," TV, with John Nesbitt. Various directors.

● JACK MACKENZIE, ASC, "Code 3," TV. Ted Post and Paul Landers, directors; "Frontier," TV (Tomoda Prod.). Various directors.

**SKINNER STUDIOS**

● GILBERT WARRENTON, ASC, "Sergeant Preston of the Yukon," TV, with Richard Simmons. Various directors.


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**SUNSET STAGE**

● RAY FERNSTROM, ASC, Gem Razor commercial, TV (5 Star Prods.) Chet Glassley, director.

● FRED WEST, ASC, "Girls in Prison," (Golden State Prod.) with Richard Denning and Joan Taylor. Edward L. Cahn, director.

**20TH CENTURY FOX**

● MILTON KRASNER, ASC, "Bus Stop," (CinemaScope & Color) with Marilyn Monroe, Don Murray and Arthur O'Connell. Joshua Logan, director.

● LEO TOVER, ASC. "The Day the Century Ended," (CinemaScope & Color) with Robert Wagner. Richard Fleischer, director.

● JOE MACDONALD, ASC, "One in a Million," (Cinemascope & Technicolor) with James Mason. Nick Ray, director.

● WILFRID CLINE, ASC "Last Wagon," (CinemaScope & Technicolor) with Richard Widmark. Delmar Davies, director.

**UNIVERSAL - INTERNATIONAL**

● WILLIAM DANIELS, ASC, "Istanbul," (Color) with Cornel Borchers and Errol Flynn. Joe Pevney, director.

● MAURY GERTSMAN, ASC, "Kelly and Me," (CinemaScope & Technicolor) with Van Johnson, Piper Laurie and Martha Hyer. Robert Z. Leonard, director.

● GEORGE ROBINSON, ASC, "Francis in the Haunted House," with Mickey Rooney and Virginia Wells. Will Cowan, director.

● WILFRED CLINE, ASC, "Pepsi Cola commercial, TV. Will Cowen, director.

● HAROLD LIPSTEIN, ASC, Marlboro, General Electric, DuMont, and Rinso TV commercials.

● IRVING GLASSBERG, ASC, Campbell's Soup, Falstaff beer TV commercials.

● SCOTTY WELBORN, Studebaker TV commercial.

● RUSSELL METTY, ASC, "Battle Hymn," (CinemaScope) with Rock Hudson Douglas Sirk, director.

**WARNER BROS**

● ROBERT BURKS, ASC, and TOM TUTWILER, ASC, "The Spirit of St. Louis," (Eastmancolor & CinemaScope) with James Stewart. Billy Wilder, director.

● TED MCCORD, ASC, "The Burning Hills," (WarnerColor & CinemaScope) with Tab Hunter and Natalie Wood. Stuart Heisler, director.

● HAL ROSSON, ASC, "Toward the Unknown," (Warner-Color & CinemaScope) (Toluca Prods.) with William Holden, Lloyd Nolan, and Virginia Leith. Mervyn LeRoy, director.

● HAROLD STINE, ASC, "Deep Freeze" (Warner Bros. Presents) TV, with John Jonshepodd, Gerald Mohr. Jack Gage, director.

● CARL GUTHRIE, ASC, "Cheyenne" TV, with Klint Wagner. Richard Barr, director.

● FLOYD CROSBY, ASC, "Old Man of the Sea" with Spencer Tracy. Fred Zinnemman, director.

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## SOUND TRACKS FOR HOME MOVIES

*(Continued from Page 259)*

Start: As car passes.
Fade in: As hiking party appears
Dialogue: "The hike to the Eagle Rock Fire Tower was one of the highlights of the outing."

7. *Wind sound effects*
Start: Scene: Large boulder near trail
Fade in: At lookout tower.
Dialogue: "The footing at the tower was made hazardous by the high wind and a sudden rain squall."

In the above examples, note that the dialogue, which replaces the written title of the silent film, is descriptive in nature rather than the "signboard" type. That is, instead of saying "This is the Eagle Rock hiking party" and "This is the storm at Eagle Rock Tower," each scene is complemented by a brief word description which identifies the group or the location in a manner completely incidental to the scene. This is an important point to remember in all title work. For instance, in a series of flower shots, it is far more pleasing to say "Wild roses grow in profusion along a stone ledge" than to say "These are wild roses."

Actual recording of the sound track will be simple or difficult, depending upon the elaborateness of the sound effects and the frequency of the required changes. The most complicated dialogue will usually be the introduction, after which the sound track will consist primarily of mood music and sound effects, with an occasional bit of dialogue to explain any action not completely clear in the picture, or to properly place the scene geographically.

After the film has been edited, the cues set up and the music, sound effects and dialogue have been arranged, the recording of the actual sound track may proceed.

A narrow strip of colored "Scotch" tape is applied to the film leader approximately one foot ahead of the beginning of the film, to act as a marker for starting the tape recorder.

The first two records are placed on the turntables and the playback arms moved to the proper grooves, as indicated by the register marks on the cue strips.

The projector is switched on, with the power line frequency controlling its speed. As the marker on the film leader passes over the film loop ahead of the film gate, the tape recorder and the first turntable are switched on. As soon as the turntable reaches its normal speed, usually one or two seconds after starting, the music is faded in. The operator watches the projection of the picture, and as each cue point is reached, he takes whatever action is indicated, such as fading from one record to another, from a record to the microphone for the recording of dialogue, etc.

With carefully arranged recordings and dialogue, there will be no simultaneous actions required on the part of the operator, and the recording may proceed smoothly and without incident. It is well to reduce the number of actions required of the operator to a minimum. For instance, if all recordings are of the same r.p.m. speed, the operator will be relieved of the task of remembering to change turntable speeds during the recording session.

With a little practice, it is possible to set up a very pleasing sound track with little difficulty, and the experienced operator may easily produce very professional results. They will be gratifying in any case, and even if background music alone is used without dialogue and sound effects, the satisfaction of having the changes in music precisely follow the changes in mood portrayed on the screen is ample reward for the extra effort involved in the production of a coincident sound track for your films.

## CASHING IN ON 16MM FILMING

*(Continued from Page 241)*

in "Double-Decker Swan Song" (voice courtesy Ray Morgan). When a garage attendant winds through the route scroll of a long idle bus, the sad comment—"Ah, me. My last roll call, no doubt." Then, in the film's finale, as a review of landmarks along the bus' old route flash upon the screen: "Farewell, Washington Arch! I'd be honored to have you for my tombstone. . . . Farewell, Empire State Building; don't streak your windows with tears over me. . . . Farewell, Rockefeller Plaza, no flags at half mast for me, please. . . . Farewell, Saint Patrick's Cathedral. This seems like a good place to say . . . "Amen." Fade-out. The End.

Getting a different voice to convey the individual "personality" of each film's starring object presented quite a problem until I found Gilbert Mack, a clever radio-TV actor who can give with most any kind of voice. Gil's been many things for me to date: from trolley car to ferris wheel. "Edutainment" is the word I've coined (and copyrighted) to identify the combined educational-entertaining quality I strive for in my films. I think my reason for adapting this style was to have a broader creative outlet. I find writing and editing the most

fascinating parts of movie-making.

On the basis of doing my own shooting, writing and editing, I once estimated that a short costs me about a thousand dollars; and that my share of TV royalties from it (The distributor gets from 30% to 50%) would total $3000 in five or six years. Disillusioned? I was, too. Then I got to thinking. Well, if each film clears $2000 eventually and I turn out five shorts each year, that's $10,000 a year, isn't it? For play, it's not bad pay. Of course, with a sponsor the earnings would be much bigger. But, to obtain such a blessing, I'd have to turn out a series of at least 26 units a year. That would be getting into big business which, to date, I've side-stepped.

But now Hollywood, home of the happy ending, comes along with a surprise twist that could mean tragedy to the bright little offerings that have been bobbing up from free-lancers like me. Almost every week one reads of another formerly-aloof studio concluding a deal permitting use by television of its backlog subjects, along with which go hundreds of shorts. My royalties have already shown an adverse trend.

I neither want to discourage nor encourage would-be producers. Personally, I think I'll take a breather, as soon as I finish a short about New York's waterfront, to see how far the tide turns. Already I seem to envisage encouragement on the blue horizon. Color TV. It could mean a boon to travel films. *New* travel films. Our fast-changing world will demand that they be new. Color travel shorts have always been popular at the movies, as evidenced by the applause, which is not usual in film houses. So, in the meantime, let's all of us ambitious 16mm cameramen keep our fingers crossed!

## BYRON'S NEW LAB

*(Continued from Page 243)*

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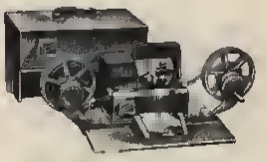

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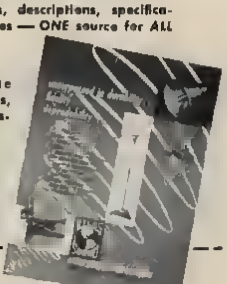

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FOR IMPACT IN SOUND

KINEVOX

176 S Hollywood Way - Burbank, Calif.

## 1955 ACADEMY AWARDS

*(Continued from Page 220)*

*Best score for musical:* Robert Russell Bennett, Jay Blackton and Adolph Deutsch for "Oklahoma!" (Todd-AO, Magna Theatre Corp.).

*Best score for dramatic picture:* Alfred Newman for "Love Is a Many-Splendored Thing" (20th Century-Fox).

*Best sound recording:* Fred Hynes for "Oklahoma!" (Todd-AO, Magna Theatre Corp.).

*Best costume design, color:* Charles LeMaire for "Love Is a Many Splendored Thing" (20th Century-Fox).

*Best costume design, black-and-white:* Helen Rose for "I'll Cry Tomorrow" (MGM).

*Best editing:* Charles Nelson and William A. Lyon for "Picnic" (Columbia).

*Best art direction, color:* William Flannery and Jo Mielziner for "Picnic" (Columbia).

*Best art direction, black-and-white:* Hal Pereira and Tambi Larsen for "The Rose Tattoo" (Hal Wallis-Paramount).

The selection of eligible films to be nominated for the Academy's annual awards for photographic achievement begins with the cinematographers themselves. The first of January, each year, each director of photography in the Hollywood motion picture industry is invited to submit for consideration the name of one black-and-white and one color feature production on which he has received sole or joint credit. Titles of these films are then included in a preliminary ballot which is then sent to all directors of photography in the industry.

In addition to the two pictures of his own filming which he may nominate, each director of photography at his own discretion may also nominate one eligible black-and-white and one color foreign-made production which he considers worthy of the Academy's consideration. Thus, major foreign-made films have a chance to compete with Hollywood productions for the photographic achievement awards. (This year, although several foreign films were listed on the preliminary ballot, none survived in the voting to become contenders for Oscars.)

Subsequent balloting reduces the list of films to ten in each category (black-and-white and color), and a second balloting names the five in each class which shall be subject to a final vote by the entire Academy membership to determine the one best photographic achievement in each class. All directors of photography in the Hollywood studios, whether members of the Academy or not, are eligible to vote in the preliminary balloting and the nominations voting. Only Academy members, however—and many Hollywood directors of photography are also members of the Academy—participate in the final voting that decides the Oscar winners.

## ROSTER OF "OSCAR" WINNERS FOR CINEMATOGRAPHY 1928 to 1955

| *Year* | *Class* | *Cameraman* | *Picture Title* | *Studio* |
|---|---|---|---|---|
| 1955 | B&W | James Wong Howe, A.S.C. | "The Rose Tattoo" | Para |
| 1955 | Color | Robert Burks, A.S.C. | "To Catch A Thief" | Para |
| 1954 | B&W | Boris Kaufman, A.S.C. | "On the Waterfront" | Col. |
| 1954 | Color | Milton Krasner, A.S.C. | "Three Coins in the Fountain" | Fox |
| 1953 | B&W | Burnett Guffey, A.S.C. | "From Here To Eternity" | Col. |
| 1953 | Color | Loyal Griggs, A.S.C. | 'Shane" | Para. |
| 1952 | B&W | Robert Surtees, A.S.C. | "The Bad and the Beautiful" | MGM |
| | Color | Winton Hoch, A.S.C. and Archie Stout, A.S.C. | "The Quiet Man" | Argosy |
| 1951 | B&W | William Mellor, A.S.C. | "A Place In The Sun" | Para. |
| | Color | Alfred Gilks, A.S.C. and John Alton, A.S.C. | "American In Paris" | MGM |
| 1950 | B&W | Robert Krasker | "The Third Man" | British |
| | Color | Robert Surtees, A.S.C. | "King Solomon's Mines" | MGM |
| 1949 | B&W | Paul Vogel, A.S.C. | "Battleground" | MGM |
| | Color | Winton Hoch, A.S.C. | "She Wore Yellow Ribbon" | R K O |
| 1948 | B&W | William Daniels, A.S.C. | "The Naked City" | U I |
| | Color | Joseph Valentine, A.S.C. William V. Skall, A.S.C. Winton Hoch, A.S.C. | "Joan Of Arc" | R K O |
| 1947 | B&W | Guy Green | "Great Expectations" | Rank-U I |
| | Color | Jack Cardiff, A.S.C. | 'Black Narcissus" | Rank U-I |

*(Continued on Page 266)*

# CLASSIFIED ADVERTISING

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16MM. HOUSTON K-1A . . . dimmerizing machines. For reversal or positive film. Complete with refrigerator units, temperature control, condensers, magnetrons, thermostats, etc. BRAND-NEW, prices reduced! Write AIR PHOTO SUPPLY, Dept. C-1, 555 E. Tremont Ave., New York 57, New York.

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Size 8x10 ..... 350.00

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PRECISION Magnetic Heads for Engineers — Industry. Erase. Record. Playback.

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BASS ... is headquarters for Arriflex 16; the new Zoomar 16; Cine Specials all models; Bell & Howell 70-DR; Bolex H16. Used 16mm Eastman Sound Kodascope Model FB-40, 750 watt 1600 ft. film cap., two 12" speakers $250.00. Used 16mm B&H Utility 138X, 750 watt, 2" F1.65 lens 12" speaker complete in 2 cases, $165.00. Used 16mm Ampro Compact sound proj., sound and silent speeds, 2" F1.85 lens 1600 ft. film. Used 16mm Ampro Premier 10 sound proj., sound and silent speeds, F2.16 proj. lens, 750 watt 2000 ft. film cap., 12" speaker; complete in two cases, $250.00. Best buys ... Best trades always. BASS CAMERA CO., Dept. A C, 179 W. Madison St., Chicago 2, Ill.

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**CINE SPECIAL 11 WITH 100 FT. CHAMBER**

Cine Special 11, F:1.4 Ektor used for 5000 feet of film recently sent to Eastman for checkup, never used since. Can supply test strips taken of factory. $820.00. 100 foot chamber for Cine Special perfect, $125.00; 200 foot chambers for Cine Special perfect $195.00. DAN OXMAN PHOTO SUPPLIES, 424 W. Olney Ave., Philadelphia 20, Penna.

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**Western Branch—6331 Hollywood Blvd. Hollywood, Calif., Phone HO 7-9202**

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CINE SPECIAL II with 100' film chamber and extra 100' chamber. Kodak Anastigmat f/2.7 63mm lens, S mount. Cine Kodak lens spacer rings. Professional Junior tripod set of Cine Special front liners. Used equipment preferred. R. SHAININ, 430 Windermere, Buffalo 23, N.Y.

*(Continued on Next Page)*

# Classified Ads

*(Continued from Preceding Page)*


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**AMERICAN CINEMATOGRAPHER**
**1782 No. Orange Dr.**
**Hollywood 28, Calif.**


## ROSTER OF "OSCAR" WINNERS FOR CINEMATOGRAPHY

*(Continued from Page 264)*

| Year | Class | Cameraman | Picture Title | Studio |
|---|---|---|---|---|
| 1946 | B&W | Arthur Miller, A.S.C. | "Anna And King Of Siam" | Fox |
| | Color | Charles Rosher, A.S.C.<br>Leonard Smith, A.S.C.<br>Arthur Arling, A.S.C. | 'The Yearling" | MGM |
| 1945 | B&W | Harry Stradling, A.S.C | "Picture Of Dorian Gray" | MGM |
| | Color | Leon Shamroy, A.S.C. | "Leave Her To Heaven" | Fox |
| 1944 | B&W | Joseph LaShelle, A.S.C | "Laura" | Fox |
| | Color | Leon Shamroy, A.S.C. | 'Wilson" | Fox |
| 1943 | B&W | Arthur Miller, A.S.C | "Song Of Bernadette' | Fox |
| | Color | Hal Mohr, A.S.C<br>W Howard Greene | "Phantom Of The Opera' | Univ. |
| 1942 | B&W | Joseph Ruttenberg, A.S.C | 'Mrs. Miniver" | MGM |
| | Color | Leon Shamroy, A.S.C. | 'The Black Swan" | Fox |
| 1941 | B&W | Arthur Miller, A.S.C | "How Green My Valley" | Fox |
| | Color | Ernest Palmer, A.S.C<br>Ray Rennahan, A.S.C | "Blood And Sand" | Fox |
| 1940 | B&W | George Barnes, A.S.C. | "Rebecca" | Selznick |
| | Color | George Perrinal | "Thief Of Bagdad" | Korda |
| 1939 | B&W | Gregg Toland, A.S.C. | Wuthering Heights" | Goldwyn |
| | Color | Ernest Haller, A.S.C.<br>Ray Rennahan, A.S.C. | "Gone With The Wind" | Selznick-MGM |
| 1938 | | Joseph Ruttenberg, A.S.C. | "The Great Waltz" | MGM |
| 1937 | | Karl Freund, A.S.C | The Good Earth" | MGM |
| 1936 | | Tony Gaudio, A.S.C. | "Anthony Adverse" | WB |
| 1935 | | Hal Mohr, A.S.C. | 'Midsummer Night's Dream' | WB |
| 1934 | | Victor Milner, A.S.C | "Cleopatra" | Para. |
| 1933 | | Charles B Lang Jr., A.S.C | "A Farewell To Arms" | Para. |
| 1932 | | Lee Garmes, A.S.C | "Shanghai Express" | Para. |
| 1931 | | Floyd Crosby, A.S.C. | "Tabu" | Para |
| 1930 | | William Van Der Veer<br>Joseph T Rucker | "With Byrd At So Pole" | Para |
| 1929 | | Clyde DeVinna, A.S.C | 'White Shadows In So Seas" | MGM |
| 1928 | | Charles Rosher, A.S.C.<br>Karl Struss A.S.C | "Sunrise" | Fox |

## INDUSTRY NEWS

*(Continued from Page 210)*

### Riley Upped at Technicolor

Robert Riley, vice president in charge of Technicolor Hollywood sales, has been elected a member of the Board of Directors of Technicolor Motion Picture Corporation at its annual shareholders meeting Dr. Herbert T Kalmus, President and General Manager of Technicolor officially announced Riley's election April 3rd

Riley, a native of Massachusetts, joined the Technicolor company in 1922 when its headquarters were in Boston. He started as an operator in the laboratory and through the years has worked his way up through a number of supervisory and executive positions to be elected as vice president of Technicolor Motion Picture Corporation in 1953 At present he is head of the Technicolor sales organization in Hollywood and Director of Studio Operations. Within Mr. Riley's department fall camera and color consultant activities in Hollywood, domestic sales activities in New York, and the Technicolor exhibitor and distributor field service program. He is an associate Member of the American Society of Cinematographers

## WHAT'S NEW

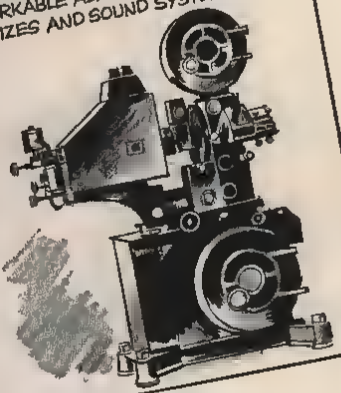
*(Continued from Page 208)*

which features single leg-tightening knobs; two-position offset pan-handle, adjustable to various lengths and to right or left hand use; improved camera screw tightening knob; tie-down eyelets; seasoned, solid hardwood legs; and friction head with positive pan and tilt locks.

# SEEING IS BELIEVING!

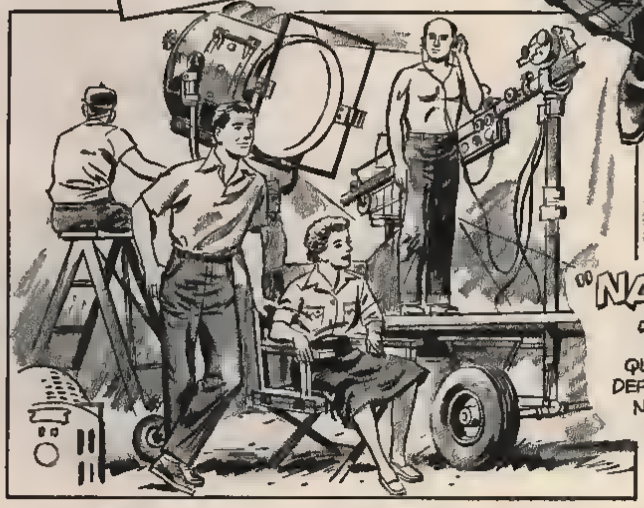
## AN EARLY EXPERIMENT,

IN BETTERING BIG-PICTURE QUALITY WITH WIDE FILM...THOUGH PREMATURE AND SHORT-LIVED, THE **GRANDEUR PROCESS** OF THE '20'S OFFERED REMARKABLE ADAPTABILITY TO FILM SIZES AND SOUND SYSTEMS.



## MODERN WIDE-FILM SYSTEMS

ACHIEVE THE GREATLY IMPROVED PICTURE QUALITY NEEDED FOR NEW, GIANT SCREENS. PROGRESS NEVER STOPS IN THE FILM INDUSTRY...



## "NATIONAL" CARBONS, TOO,

HELP TO GET HIGHER QUALITY *ON* THE FILM—PROVIDING DEFINITION, COVERAGE AND UNIT OUTPUT NOT OBTAINABLE WITH ANY OTHER METHOD OF STUDIO LIGHTING.

**THE "NATIONAL" CARBON ARC ... NOTHING BRIGHTER UNDER THE SUN**

The term "National" is a registered trade mark of Union Carbide and Carbon Corporation

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**A Division of Union Carbide and Carbon Corporation,** *30 East 42nd Street, New York 17, New York*

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**negative-positive**

## color process

**using EK 35mm and 16mm negative**

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*Laboratory*

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PRACTICALLY EVERY 16MM FILM PRODUCER IN THE WESTERN HEMISPHERE IS A CLIENT OF BYRON